

INCORPORATING VANITY FAIR



HAT BY LILLY DACHE

Mrs. Latham chooses
HOLLANDER
 DYED
PERSIAN
for lasting loveliness

Mrs. Edward Mathews Latham

whose recent marriage created widespread comment here and abroad, is seen in a Hollander-dyed black Persian swagger. Classic in line, it has such newly important detailing as a thin band of a collar and gallantly squared shoulders. The lightness and pliability of the fur are further accented by her striking "coiffure" hat, also of Hollander-dyed Persian. Even the busiest of seasons will not jade the bright beauty of this Persian coat—for, Hollander-dyed, its black is guaranteed color-permanent.

The quality of skins and workmanship determine the price of furs. But, whether you spend much or little, the Hollander mark on tag or pelt is your assurance of lasting loveliness. Look for it. A. Hollander & Son, Inc., world's largest fur dyers, Newark, N. J.



HOLLANDER-dyed furs keep their BEAUTY longer



Preview of winter, 1937-1938—the fur coat prodigally trimmed with FROMM *Pedigreed* Foxes. Exhilarating to wear, because FROMM *bright-with-silver* Fox is a fashion-with-a-future . . . a flatterer that becomes you like no other fur. FROMM BROTHERS, Inc., Hamburg, Wis.

KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY
This Medallion is sealed to the nose of every genuine Fromm-Pedigreed Fox. To receive the free pedigree of the silver fox you purchase, mail the Medallion to Fromm.



FROMM *Bright with Silver* **PEDIGREED FOXES**

C O U R T E S Y , N E I M A N - M A R C U S • D A L L A S



"Skylark" ... a crown that soars high ... a brim to play up your eyes ... and a sky-shooting leather antenna to tune in with first Fall suits. This Stetson high fashion comes in exhilarating colored felts that will give new tang to the clothes you're wearing now.

Suits by Saks Fifth Avenue



George Platt Lynes

The New Stetsons



"Howdy" ... a little charmer to show the full glory of youthful brows ... slated for the smartest college wardrobes. Notice the clever new mushroom crown and grosgrain trimming that ends in little flippers over the curls in back. Of felt, in heady new shades. Stetson hats are shown at stores of fashion everywhere.

JOHN B. STETSON COMPANY • 358 FIFTH AVE • NEW YORK • John B. Stetson Company, (Canada) Ltd., Brockville, Ontario



GEORGE PLATT LYNES

Achievement in luxury . . . our Russian Kolinsky Collection in sable dye captures for the first time the richness and dark overtones of sable. The deep pelts are equally flattering worn day time or night time. Box jackets to full length coats . . . with the finger-tip length expressed in the childishly-collared coat above. Collection from \$700. *Fur Salon, Sixth Floor.*

MARSHALL FIELD
and Company . . . Chicago



COLLEGE ENTRANCE REQUIREMENTS

that guarantee campus acclaim

FLUSTERED freshmen... suave sophomores... jaunty juniors... sedulous seniors . . . your college requirements for next semester are in the bag! Or, at least they will be when you set off for school if you'll use the August 15th issue of Vogue as your shopping guide. For in it you'll find suggestions for the Ideal College Wardrobe — a captivating collection of appealing apparel that will make its mark on every campus from Smith to Stanford and all points in between. It's composed of clothes that will see you triumphantly through those important first impressions . . . boost your morale on any occasion from quiz to blind date . . . provide everything you need for week-day or week-end. And it has all been astutely assembled by Vogue with the able assistance of the Class of '37!

SENIORS KNOW!

Taking the scientific approach, Vogue first sent a questionnaire covering the subject of college clothes, from the skin out and the ground up, to the seniors in the 157 colleges who participated in its recent PRIX DE PARIS fashion career contest. Armed with the information thus collected, Vogue's editors fared forth to track down these essentials to campus success.

NATIONALLY AVAILABLE!

By special arrangement with Vogue, leading department stores in cities throughout the country will start featuring the actual merchandise included in the Ideal College Wardrobe coincidentally with the appearance of the August 15th issue. And best of all, the prices are "just right"—as prescribed by the 1937 Seniors—well within the limits which college girls can afford.

MALES APPROVE!

In the case of classroom and day dresses, the PRIX DE PARIS winners had the final say. But not so when it came to evening clothes! Vogue called a council of men—a discerning board of final review consisting of the editors of leading university publications. And only the glamour gowns which won their critical endorsement were given the official stamp of approval.

IN ADDITION...

there's a second chapter to the exciting furs-and-hats story for non-collegiennes in the August 15th issue . . . a resumé of new fall fabrics . . . school clothes for the younger generation . . . and advance news from Paris. There's, also, an ample quota of delightful Vanity Fair features. All of which means that you'd better reserve a copy of August 15th Vogue now!

VOGUE'S college and school fashions number

AT YOUR NEWSSTAND AUGUST 15

PICTURE YOURSELF IN



Face the camera with utter confidence and behold yourself in Portielli's captivating tunic tuxedo, interpreted in BIOSEAL. To achieve this satiny lustre, grace of line and meticulous detail, so characteristic of BIOSEAL, none but the finest, imported skins procurable will do. And, beneath this exterior of beauty, lies the secret of BIOSEAL'S luxurious comfort. Shoulder-Ease, to distribute the weight of the coat evenly across the back; Cordion Underarm, to ease the strain and prevent rips, Flexerizing, to permanently retain the original shape of the collar, cuffs and fronts . . . these are but a selected few of the clever details exclusive with BIOSEAL. Whether you are school-bound, fashion-bound or economy-bound, see yourself in a picturesque BIOSEAL and learn why smart women enthuse about it. 149.50


- | | | | | | | | |
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SILVERMAN & GREAN, INC., 231 WEST 29 STREET, NEW YORK



modern
architecture



modern
decoration



new
furniture design



country
entertaining



new
color schemes



wood
for decoration

NEW FUTURES for your home

★ Before you make your Autumn plans—take a look at the future through the pages of August House & Garden. The editors have covered the Americas for outstanding examples of modern homes from such varied locations as Connecticut, South Carolina, Mexico, and Argentina. They've looked over the shoulders of designers—snooped into factory workshops—in order to provide you with an authentic furniture forecast. And from smart country parties, they've brought you photographs showing how and where to play the new outdoor games.

★ There's also lots more news of interest and importance in this "Preview" issue of House & Garden—and it's waiting for you at your news-stand now.



August House & Garden

ON SALE AT ALL GOOD NEWS-STANDS

multi-
patch*

by Carlisle



a young American fashion

What more inspiring fashion source for young Americans than America itself... Carlisle had to do something about it... and turned to the captivating charm of early American patchwork... to those happy Colonial days when America was young... when fashions were young. And so Carlisle creates "Multi-Patch"* shoes... with subtle patchwork colors... autumn greens and reds... in the modern manner.

Moderns
for morning and afternoon hours

Top... Suede pump, continental heel

Center... Suede oxford, Chinese heel

Casuals
for walking and country club days

Lower left... Bucko oxford, low heel

* Trade-mark

Carlisle shoes are sold by the best stores in principal cities • CARLISLE SHOE CO., 47 WEST 34TH STREET • NEW YORK CITY

By
Carlisle



Carolyn

LAVISHES SILVER FOX
UPON YOUR WINTER COAT

\$115 up

*
Bounty on the munificent. Costly silver fox to climax rare black woolen. Each skin a "collection piece", individually selected; each coat made under Carolyn's patient supervision. Appropriately enough, suave, fitted lines. As a surprise, the box coat with its new lack of reverence for precious fur. Just three from a number of Carolyn masterpieces, all offered during August at the same unheard-of price.

Hats by Harryson

Carolyn

Modes are sold exclusively in New York by ARNOLD CONSTABLE, in PHILADELPHIA by GIMBELS, and in PITTSBURGH by GIMBELS

Atlanta, Ga. Rich's
Abilene, Texas Ernest Grissom's
Allentown, Pa. H. Leh
Atlantic City, N. J. M. E. Blatt
Augusta, Ga. Saxon-Cullum
Austin, Tex. E. M. Scarbrough & Sons
Baltimore, Md. Schleisner Co.
Baton Rouge, La. Dalton Co.
Birmingham, Ala. Burger-Phillips
Bloomington, Ill. W. H. Roland
Boise, Idaho The Mode, Ltd.
Bozeman, Mont. Riddle's
Charleston, W. Va. The Diamond
Colorado Springs, Colo. Kaufman's
Columbia, S. C. Kohn's

Columbus, Ohio The Fashion Co.
Cumberland, Md. Martin's
Dallas, Texas A. Harris & Co.
Danville, Ill. Meis Bros., Inc.
Danville, Va. L. Herman
Davenport, Iowa M. L. Parker Co.
Easton, Pa. William Laubach & Sons
Elgin, Ill. Joseph Spiess Co.
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El Paso, Texas Popular D. G. Co.
Evansville, Ind. De Jong's, Inc.
Fairmont, W. Va. J. M. Hartley & Sons
Fort Worth, Texas Monnig's
Galveston, Texas Robt. I. Cohen

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Hamilton, Ohio Robinson-Schwenn Store
Hartford, Conn. Siegel's Shop
Helena, Mont. New York Dry Goods
Houston, Texas Foley Bros. D. G. Co.
Jackson, Miss. R. E. Kennington Co.
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Kansas City, Mo. Adler's
Knoxville, Tenn. S. H. George & Sons
Lansing, Mich. J. W. Knapp Co.
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Lima, Ohio R. T. Gregg Co.
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Los Angeles, Calif. Broadway Dept. Store
Martinsburg, W. Va. M. Cohen & Son

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New Kensington, Pa. Silverman's
New Orleans, La. Maison Maurice
Oklahoma City, Okla. John A. Brown Co.
Portland, Ore. Lipman, Wolfe & Co.
Portsmouth, Ohio Marting Bros. Co.
Sacramento, Calif. Hale Bros.
Salt Lake City, Utah Auerbach Co.
San Francisco, Calif. Hale Bros.
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Savannah, Ga. Leopold Adler
Scranton, Pa. Cleland-Simpson Co.
Seattle, Wash. Best's Apparel, Inc.
Sioux City, Iowa T. S. Martin Co.
Spartanburg, S. C. Aug. W. Smith Co.
Springfield, Ill. Roland's

Springfield, Mass. Forbes & Wallace, Inc.
Springfield, Ohio The Ed Wren Store
Terre Haute, Ind. Meis Bros., Inc.
Topeka, Kan. The Crosby Bros. Co.
Trenton, N. J. Yard's Store
Tulsa, Okla. Brown-Dunkin Co.
Uniontown, Pa. Wright-Metzler Co.
Utica, N. Y. D. Price & Co.
Washington, D. C. The Hecht Co.
Washington, Pa. Caldwell's
Waterbury, Conn. Worth's
Wichita, Kan. The Rorabaugh D. G. Co.
Wilkes-Barre, Pa. Fowler, Dick & Walker
Williamsport, Pa. Brozman's
Wilmington, Del. Kennard-Pyle Co.
York, Pa. P. Wiest's Sons

For the name of the store in your city that sells them, write National Modes, 130 W. 31st St., N. Y. C.

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Shoes by
Seymour Troy
 in Fall Colors of
**COLONIAL
 PATENT
 LEATHER**

Shoes by courtesy of
SAKS FIFTH AVENUE



COLORED patent leather will be the most striking new note in shoes this fall. Dark browns and greens, midnight blues and a full-bodied burgundy will be especially good with the new colors of town clothes.

At Saks Fifth Avenue, for instance, you will see five authoritatively correct shades of Colonial Patent Leather in such original styles as these by the master designer, Seymour Troy.

Here are colored leathers at their best — rich, subdued, but with a deep brilliancy which only a superb finish like Colonial Patent can give to a shoe. . . . Be sure to see them before you make up your mind about your fall footwear.

COLONIAL TANNING COMPANY
 BOSTON, MASSACHUSETTS

SHOES DESIGNED BY SEYMOUR TROY

- I. In Colonial Brown Patent, No. 258
- II. In Colonial Burgundy Patent, No. 196
- III. In Colonial Blue Patent, No. 182
- IV. In Colonial Black Patent
- V. In Colonial Green Patent, No. 198

United States Design Patent applied for on all shoes illustrated



"ALL I NEED IS A CAP AND A METER"

"IF YOU asked me my occupation, I'd have to say 'housewife'. But I'd *feel* like saying 'taxi-driver'.

"Honestly, all I need is a cap and a meter! I'm busy half the day taxiing. Taking my husband to and from trains . . . driving the children back and forth to school, to their small social affairs, to the riding class. Fetching the groceries . . . shuttling to stores and the bank.

"I'm the one in this family who does most of the driving. So, you motor car makers, why not design a car for *me* and *my* budget?"

. . .

Packard's answer to that question is "Madam, take a look at the new Packard Six! It's the ideal car for your personal use!"

It's a positive joy to drive, maneuver and park. It rides like a dream. It's the easiest car for a woman to handle in the whole wide world of motoring!

And it gives smartness, distinction, prestige that have always cost hundreds of dollars more to get! Packard's beautiful lines mark your car a Packard on sight. And, even more important, they *keep* you proud of it however long you care to drive it.

Economy? The Packard Six challenges *any* car you can name for low-cost operation and upkeep. It is thrifty with gas and oil. And, thanks to its better and simpler design, we're confident that service needs have been reduced below anything you have ever before experienced!

But—get the facts yourself. Drop in at your Packard showroom, drive the car, and ask questions to your heart's content. You'll probably find that, if you wish to buy out of income, your present car will cover the down payment. And, if you are like most people, your monthly payments will run only \$35 a month, or less.



PACKARD

PACKARD 120 ★ PACKARD SIX

Let your Packard dealer give you complete price information and tell you the easy terms by which you can own a Packard. Ask for booklet, "The Business of Buying and Owning a Motor Car," an invaluable guide in the selection of any car.

ASK THE MAN WHO OWNS ONE

The car illustrated is the Packard Six Touring Sedan



De Leo

DISTINCTIVE FURS AT THE BETTER SHOPS EVERYWHERE

Safari Brown Alaska Sealskin
...prized for its durability, now possesses a suppleness that
gracefully submits to every whim of drape and fashion.
From a collection of fine furs designed by DeLeo.

Your
feet
can be
beautiful
in
I. MILLER

"Wingd" shoes



For our "Wingd" colors in leathers and suedes . . . Meadowlark, Pheasant, Woodpecker, Robin, Starling . . . I. Miller presents hosiery in exquisite new plumage shades.

We give you "Wingd", the word of the times. From Paris, last season, came the first faint whir of wings in fashion. Now I. Miller has caught their beat in "Wingd" shoes for Fall 1937. "Wingd" details on these new pump and step-in silhouettes, capture the swift beauty of flight . . . the forward, upward, sideward sweep of wings. There is a new illusion of beauty for every type of foot in I. Miller "Wingd" shoes. Beginning at the top: Standish . . . "Wingd" bow shoe; Mercury . . . sideward "Wingd"; Melanie . . . upward "Wingd"; Montrose . . . forward "Wingd", with matching "Wingd" bag.



I. MILLER & SONS, Inc., New York—Stores and agencies in principal cities of the U. S., Canada and foreign countries.

Elynor Fashions

face the camera proudly
in **VELUSTRA IMPERIAL**

Just picture yourself in the smartest place in town, wearing a handsomely tailored coat or 3-piece suit, flattering of silhouette and youthful in spirit. VELUSTRA IMPERIAL reigns supreme among the new materials for Fall and Winter. Fine kid mohair and virgin wool are ingeniously combined—fluffed together to form a fabric that is light, warm and sturdy, with a rich suede-like texture and clear lustrous coloring. Priced from \$29.95 to \$79.95.



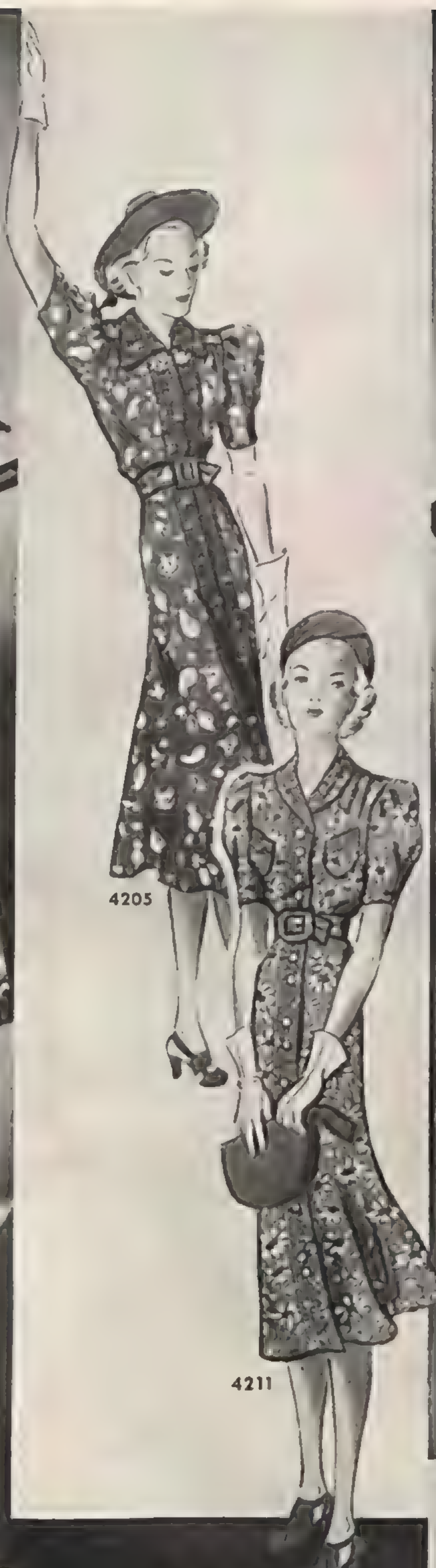
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For the name of the store in your city,
write to Elynor Fashions, 225 West 34th St., N.Y.C.



EARLY *Fall*
FORECASTS OF SMARTNESS
... IN GIANA CREPES
WOVEN OF FINEST QUALITY RAYON
IN EXCLUSIVE FALL PATTERNS



FROCKS
 "A NATIONAL BUYWORD"
 Guaranteed by
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 The Dayton Company . . . Minneapolis
 The Hecht Company . . . Washington
 Levy Brothers Dry Goods Co. . . Houston
 The M. O'Neil Company . . . Akron
 And all other leading stores from coast to coast

Style 4203 — Pin dot, tucked yoke with tiny pearl buttons, suede belt and bow. Available in navy, luggage, Bordwine, black. 12 to 20.

Style 4213 — Paisley print, contrasting bands trim pockets and belt. Available in brown, navy, black. 14 to 40.

Style 4200 — Oriental print, grosgrain ribbon trim. Available in Bordwine, evergreen, navy, black. 12 to 20.

Style 4205 — Persian print, shirred collar and front panels. Available in rust, Bordwine, navy, black. 14 to 40.

Style 4211 — Photographic print, daisy pattern. Front button, with contrasting stitching. Available in green, navy, rust, brown, black. 16 to 44.

Style 4210 — Indian print, scalloped neckline and below elbow sleeves. Available in navy, brown, Bordwine, black. 16 to 44.

\$100

\$119

Carolyn

Looks WINTER-WARD
in MENDOZA Beaver-Dyed Coney

Carolyn predicts your complete contentment in one of these coats. Because they are individual but not exaggerated, just as you and Carolyn like them. Because fashion is shouting "brown furs" from the housetops. Because the price is so comfortably low. **Above all**, because they are MENDOZA BEAVER-DYED CONEY, the long-wearing fur that everyone knows and admires...and each one is marked by the Mendoza label, as distinguished as that of Carolyn.

\$79.50

* Reg. U.S. Pat. Off.

MENDOZA
furs
COLOR
GUARANTEED

Carolyn Carolyn Modes are sold exclusively in New York by ARNOLD CONSTABLE, also in PHILADELPHIA by GIMBELS, and in PITTSBURGH by GIMBELS

Atlanta, Ga. Rich's
Augusta, Ga. Saxon-Cullum
Austin, Tex. E. M. Scarbrough & Sons
Baton Rouge, La. Dalton Co.
Birmingham, Ala. Burger-Phillips
Bloomington, Ill. W. H. Roland
Boise, Idaho The Mode, Ltd.
Charleston, W. Va. The Diamond
Clarksdale, Miss. Powers & Co.
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Columbus, Ohio The Fashion Co.
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El Paso, Texas Popular D. G. Co.
Enid, Okla. The Kaufman Store
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Flint, Mich. Smith Bridgman's
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New Kensington, Pa. Silverman's

Oklahoma City, Okla. John A. Brown Co.
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Peoria, Ill. The B. & M.
Portland, Ore. Lipman, Wolfe & Co.
Portsmouth, Ohio Marting Bros. Co.
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Salt Lake City, Utah Auerbach Co.
Savannah, Ga. Leopold Adler
Seattle, Wash. Best's Apparel, Inc.
Sioux City, Iowa T. S. Martin Co.
Spartanburg, S. C. Aug. W. Smith Co.
Springfield, Ill. Roland's
Springfield, Mass. Forbes & Wallace, Inc.

Springfield, Ohio The Ed Wren Store
Terre Haute, Ind. Meis Bros., Inc.
Topeka, Kan. The Crosby Bros. Co.
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Uniontown, Pa. Wright-Metzler Co.
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Williamsport, Pa. Brozman's
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For the name of the store in your city that sells them, write National Modes, 130 W. 31st St., N. Y. C.

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Exclusive with
RUSSEKS FIFTH AVENUE

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Chillicothe, Ohio.....Norvell's
Cincinnati, Ohio.....Jenny
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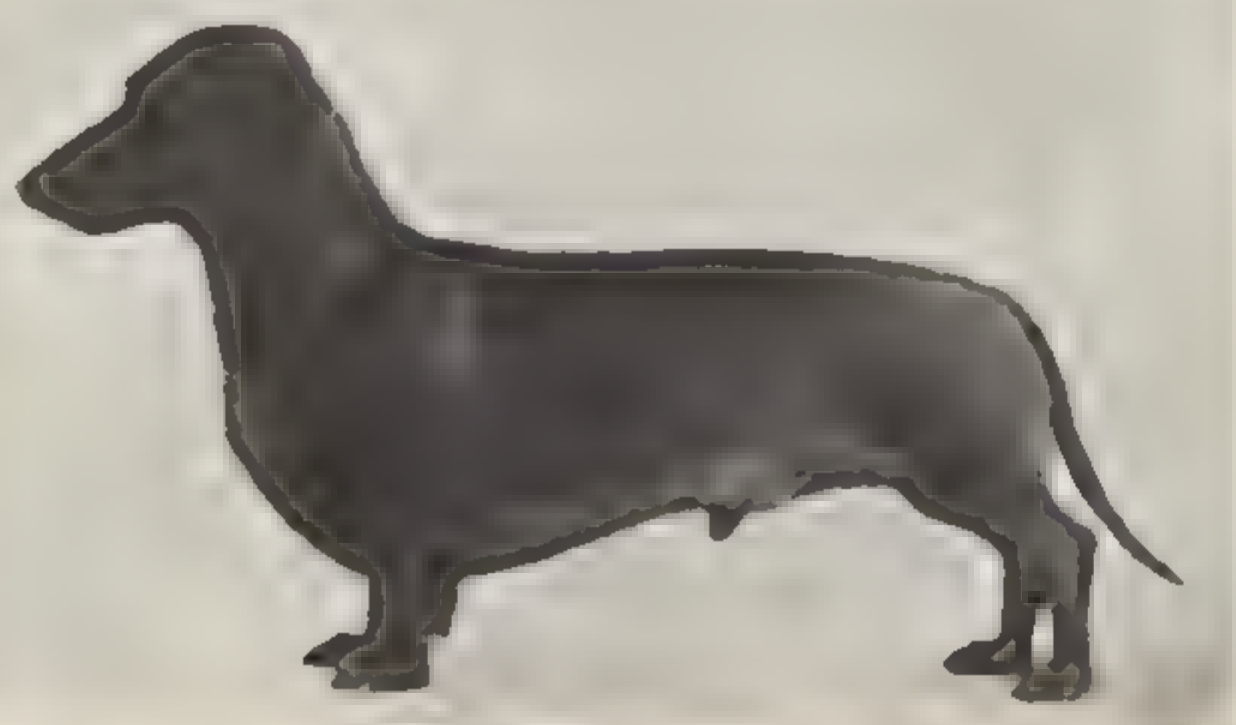
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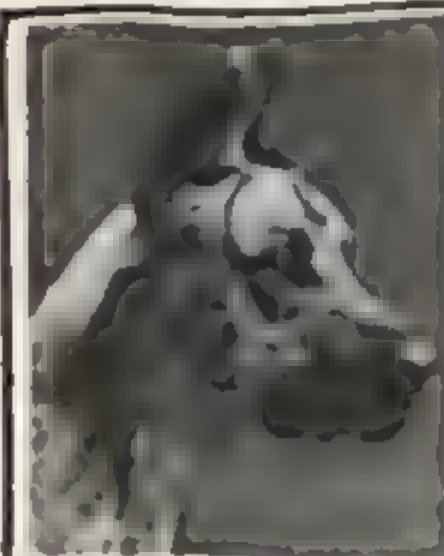


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haps, no other breed of dog in the whole canine race that has such a highly developed feeling of sensitivity and that depends so much upon human companionship to bring out his best and most endearing traits.

The Germans, like the British, sought utility first in their dogs. Their Dobermanns and Boxers were used for police work. It was to the Dachshunde, however, that they looked for hunting badger in the wooded country in which Germany abounds. They were game, fearless dogs, taking to ground instinctively. Their keen, sharp noses trailed the badger to his quarters, and they were never afraid of a fight.

Americans have often been criticized for making lap-dogs of their Dachshunde, but, lately, the Dachshund Club of America has been sponsoring a series of field trials for their breed. It is interesting to note that, at the first trial, held in the autumn of 1935, thirteen dogs were entered in competition. Beagle fanciers, who know and recognize good field-work, were amazed at the courage, endurance, and ability of the Dachshund "to go to ground."

To-day, the majority of us want a strong sense of watchfulness in the dog that we are about to buy and that is to become a part of our lives and our activities for ten years or more. When it comes to the question of guarding, the Dachshund can be depended upon to keep watch and to perform all the duties entailed in the task of guarding. On many occasions, a female Dachshund has been known to stand her ground upon the approach of strangers until she was assured that the ring of the bell or the knock on the door was no cause for alarm. Game, agile, and courageous, the Dachshund will give battle when necessary. Every- (Continued on page 16)



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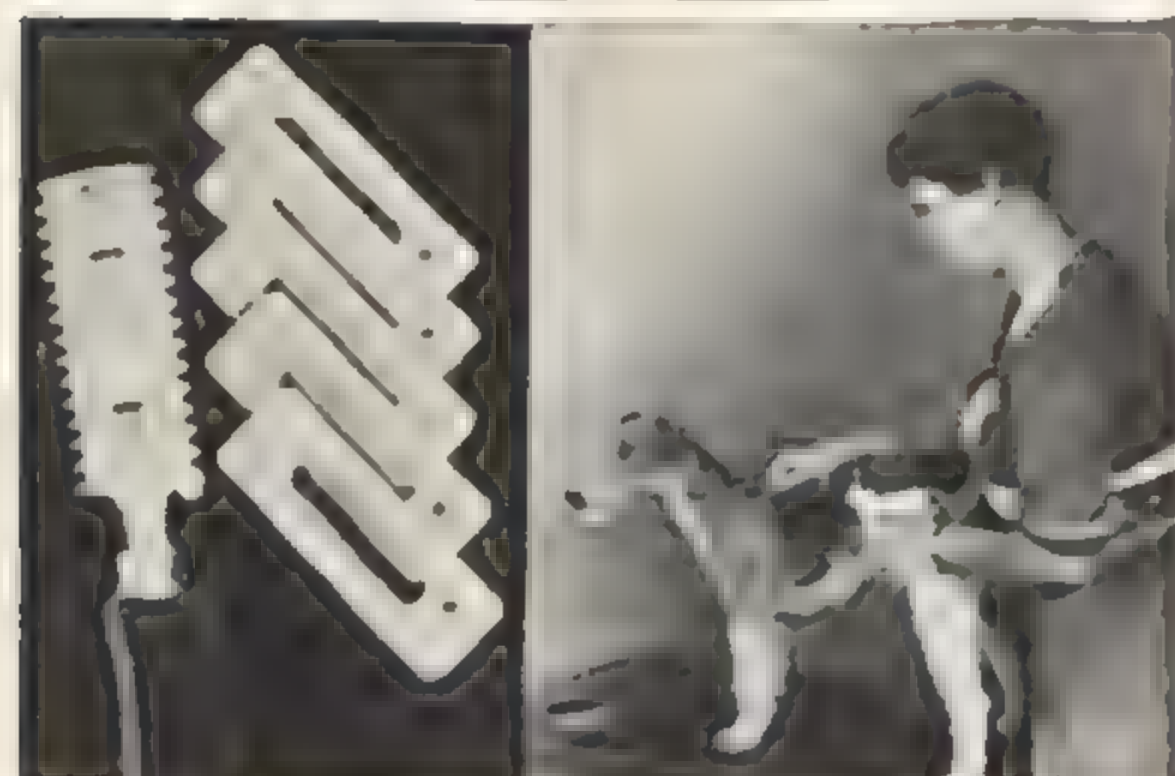
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THE DOG MODE OF VOGUE



Ch. Sports Buster, well-known Wirehaired Dachshund. Owned by Mrs. Richard V. Pell

(Continued from page 15) thing that its master possesses must be defended unto death.

From the standpoint of companionship, that unique quirk in Dachshund character—of wanting, appreciating, and thriving on human affection—makes him tops as the dog for the family. He is easily house-broken, is clean in his habits, requires little care, and readily adapts himself to a city environment. In addition, he is easily lead-broken, loves a romp, and nothing pleases him more in the great outdoors than the following of some mysterious scent down roads, through thickets, and back again. And the Dachshund is a marvellous ratter, taking to trail with all the enthusiasm and exuberance of his terrier colleagues. There's a saying that comes to mind when speaking of Dachshund character. It is this: "The Dachshund is the smartest dog alive. You can't learn him nothing; but he can learn anything he wants to."

• For further information concerning dogs, write to The Dog Mode of Vogue, 420 Lexington Avenue, New York City.



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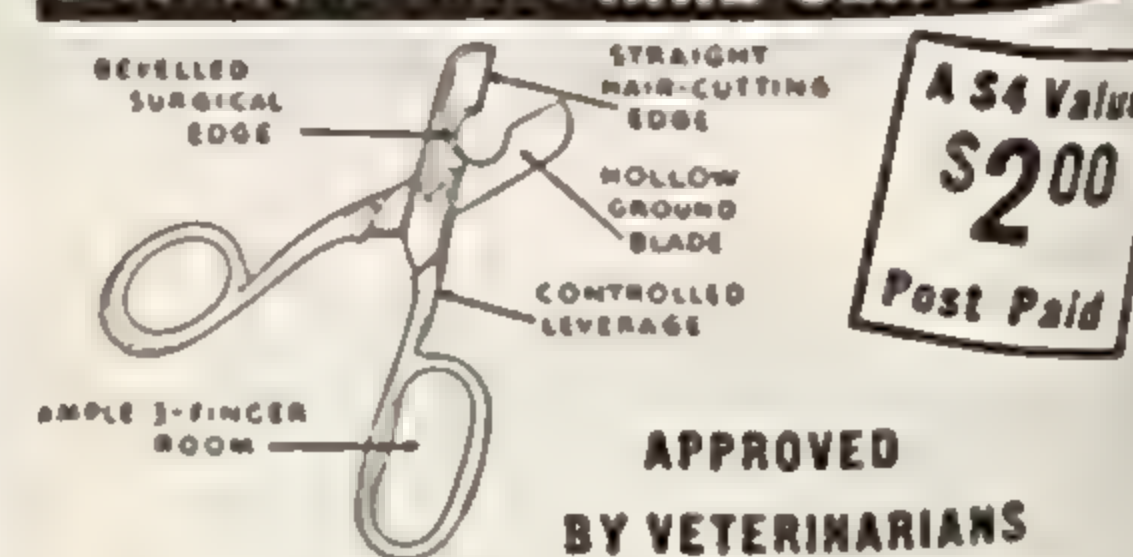
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Twenty Questions

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"WHICH SCHOOL?"

That the training a child receives largely determines the kind of a grown-up he will be is hardly a debatable point. It is equally true that the more individualized a child's training, the more beneficial it is likely to prove.

In a well organized private school every pupil can be given the sort of individual attention that develops the best traits and brings out latent talents.

However, parents who can afford to give their children the benefit of a private school education assume a joint responsibility with the school. For it is as much the parents' duty to make sure that the school selected is the one best suited to the needs, personality and desires of the child, as it is the duty of the school to make sure that any child accepted is suited to the type of training the school provides.

Vogue has recognized the need for a plan that would enable parents and private school heads to meet on common ground in giving consideration to the question of selecting the right school. In consequence, we

recently consulted hundreds of private school principals throughout the country.

Almost without exception they expressed the belief that if parents knew what questions to ask the headmasters or headmistresses of private schools, and were prepared to answer the questions put to them by these school heads, most of the difficulties encountered in choosing schools would be overcome.

So, with the assistance of some 50 prominent educators, Vogue has prepared two lists of questions, which are published here for the first time.

Study them carefully . . . keep them for reference . . . and when next you are confronted with the problem of selecting a school for your children, we believe that you will find them most helpful.

Remember, too, that Vogue's School Bureau is ready to co-operate with you in every possible way. All inquiries are given prompt and individual attention.

QUESTIONS

WHICH PARENTS SHOULD ASK

Here are 10 key questions which every parent should, as a matter of course, want to have answered by the headmasters or headmistresses of schools before making a final decision.

1. What are your methods of instruction and what are the qualifications of your faculty?
2. What kind of equipment does your school have?
3. What has been the health record of your school during the last five years and what facilities are available in case of illness?
4. Does your school have recognized academic standing?
5. What is the record of your graduates?
6. What extra-curricular activities are encouraged?
7. What is the specific purpose of your school's training?
8. What size are the classes, and what provision is made for individual guidance?
9. From what sections of the country do your students come, and what type of family do they represent?
10. What rules and regulations govern student conduct, and why were they established?

QUESTIONS

WHICH PARENTS MUST ANSWER

Here are 10 questions which school principals usually ask parents. They will give you an idea of the type of information schools need in order to determine the acceptability of prospective students.

1. What previous educational training has the student had?
2. What are the student's particular interests, in and out of school?
3. What has been the health record of the student during the last five years?
4. Is the student socially adjusted?
5. What are the student's plans for the future?
6. Does the student want to enter this school?
7. Is the student a responsible person?
8. Will the student's parents or guardians co-operate fully in matters of study, discipline, and in the promotion of the student's best interests?
9. What has been the student's background? Give as complete a description as possible of the pupil's home influence and environment.
10. What aroused your interest in this particular school?

Vogue will be very glad to aid you by answering any inquiry concerning schools and camps. Miss Marian Courtney, Director

SCHOOLS AND CAMPS

Telephone Miss Courtney at MOhawk 4-7500 or write Vogue's School Bureau at 420 Lexington Ave., N. Y.

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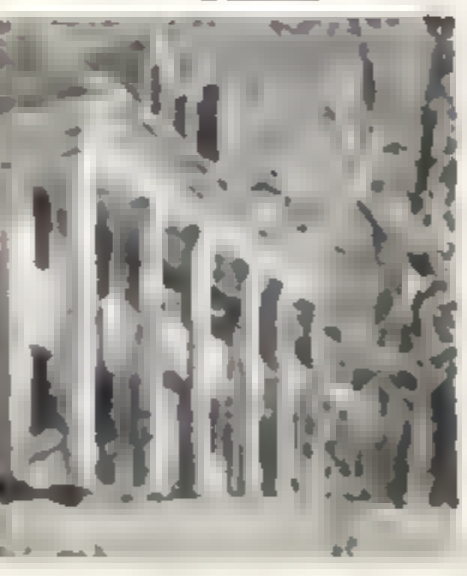


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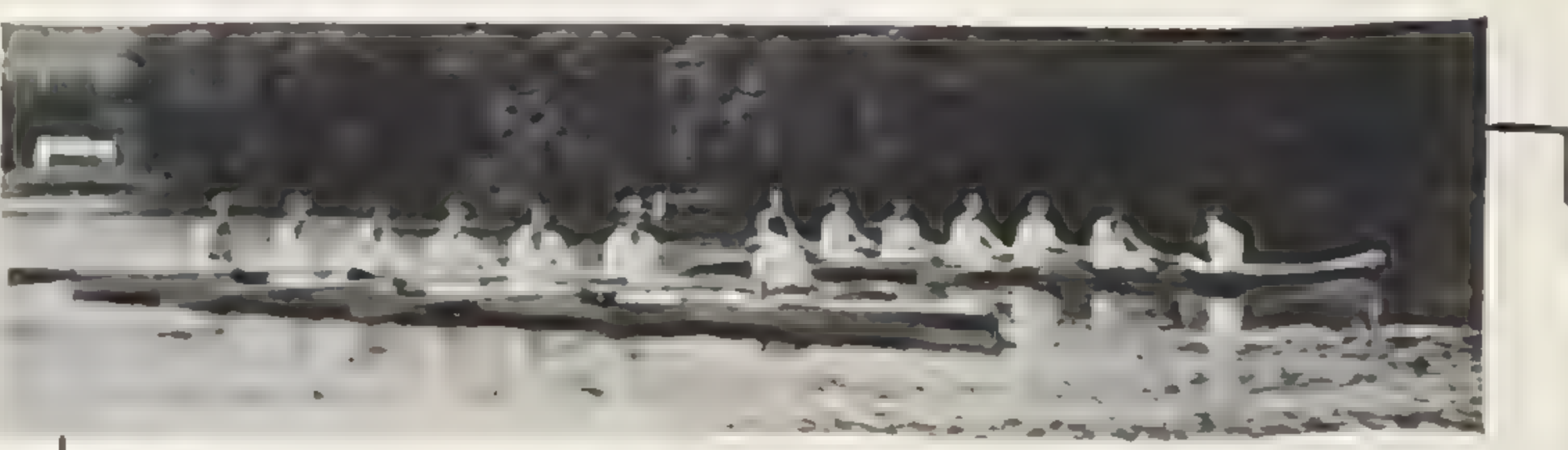
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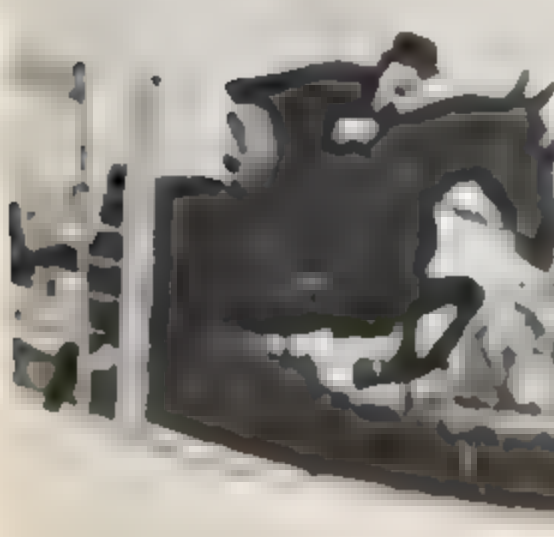


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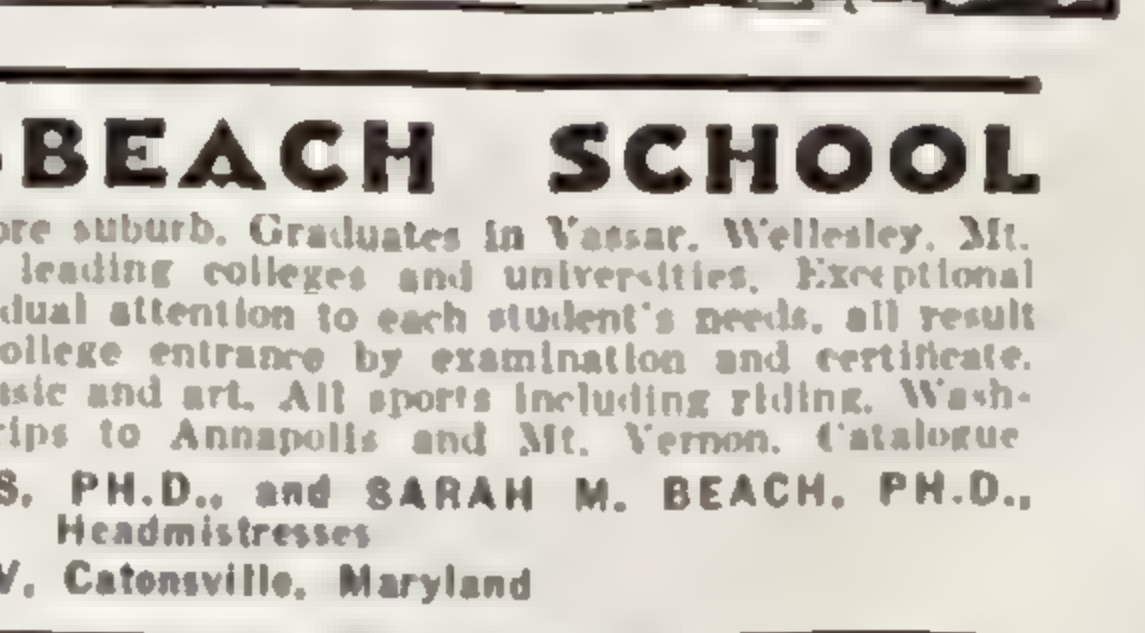
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As a sidelight on the location, it is interesting to know that it was at "Tanglewood" that Nathaniel Hawthorne lived while in the Berkshires, and that there in a little red cottage, which unfortunately has since been destroyed by fire, he first told his "Tanglewood Tales" and wrote "The House of Seven Gables."

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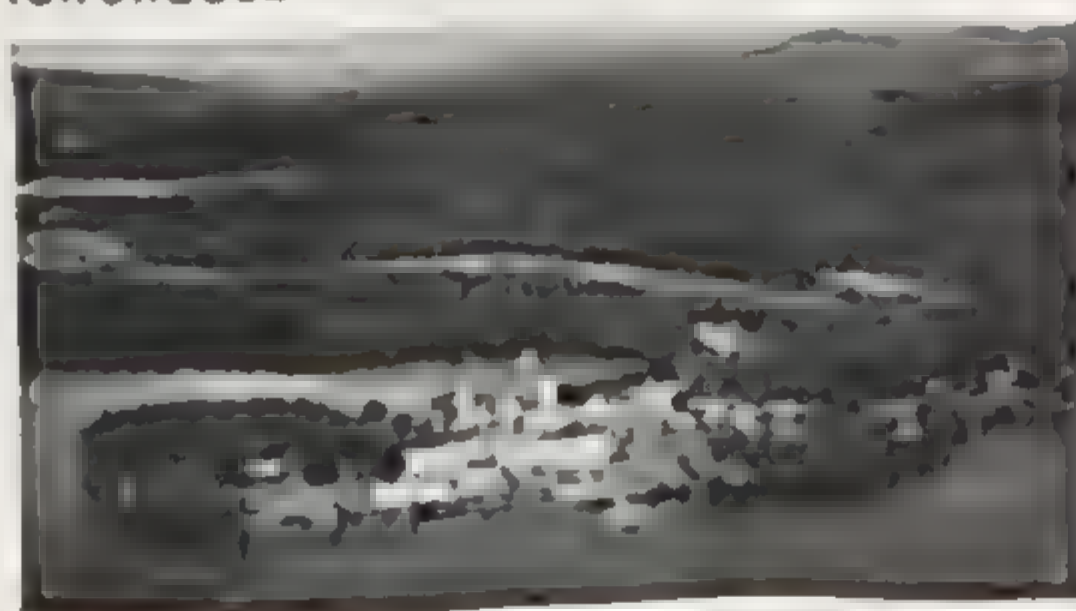
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THE GOURMET'S GUIDE

Picnics are pleasant, but unfortunately the city parks frown upon them. The only recourse, for urban dwellers, lies in the host of restaurants that dot New York and its environs...and that afford, in summer, all the attractions of a picnic minus the ants, the absence of salt, and the accompanying privations.

New York's many roof-gardens offer dramatic vistas of the city; a breeze that dispels the ooze of heat; and food that restores faith in your digestive ability. The prospect, alone, makes a vacation of each meal.

Then, too, just outside of town, nature in the raw has been receiving some pretty intensive cultivation. A few spins of the tires, and you can have your picnics at any one of a dozen charming eating-places—amid trees and flowers that never saw a tub.

When the air is muggy, your clothes feel pasted on, and the thought of food is anything but attractive, make a bee-line for one of the air-conditioned restaurants, where the coolness of a roof-top is transplanted indoors. The swelter and humidity of the street are left behind you; you feel comfortably garbed, able to breathe, and actually hungry again.

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OUT-O'-DOORS

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Vogue Covers

Beautiful food



It is hot. You are in town for lunch. You are not hungry, or maybe you are. But anyway, you want cool cooling food. Proceed, then, to Helena Rubinstein's and have a beautiful meal.

The Zurich Room in the salon at 715 Fifth Avenue is air-conditioned and done in cool blue tones. The table appointments and accessories are so charming that you always see something you want for your own house. The food is chiefly fruit and vegetables, and what fruit and vegetables! The dishes change daily, but the general procedure is a health cocktail; a fluted crystal plate with a flower-like pattern of fresh fruits and vegetables; a cup of vegetable broth; and, for dessert, more fruit with huge, delicious sweet wafers that aren't at all fattening. There are individual carafes of non-fattening dressing, and wonderful little cheese balls. If you take the low caloric meal, you have gluten toast and butterless butter; otherwise, you get nut bread with a special flour. You eat every scrap of everything and feel like a new woman.

Even strong men, coerced into going, are charmed and go out to spread the gospel. Down-stairs, there is a health bar where you can get the fruit and vegetable drinks with garden hors-d'œuvres any time during the day, and a new and slightly briefer "business woman's lunch" for people who haven't time to linger.

There is a serious background for this deliciousness. The "*Matière Vivante*" meals are based on theories that Madame Rubinstein has adopted—and beautified—from the famous Bircher-Benner Sanatorium in Zurich. The idea is to seek nutrition from fruits, vegetables, nuts, and cereals and to eat at least fifty per cent. of these raw, so that you absorb their full supply of health-giving properties. Personally, we love to feel that we are proceeding with our meal in a scientific, beautifying fashion. But we also like very much the fact that the food is the best of its kind that we ever tasted.

Theodore Titzé in Vermont

Wherever Theodore Titzé goes, a lot of people follow, because they have learned that, by so doing, they are always sure of finding wonderful food. Theodore's move for the summer is to the Monument Inn at Bennington, Vermont, one of the lovely and historic inns of New England. This has always been a gracious and beautiful spot with a renowned view, a luxurious destination for week-ends and holidays. Or, if you are at Saratoga during the summer, it is well worth motoring the thirty-odd miles to Old Bennington to have a meal of Theodore's ordering.

If you stay at the Inn for any length of time, you can have a guest-card for tennis, golf, and swimming at the Country Club, and, since Theodore is importing his own staff from New York, you can be assured of the same thoughtful, suave service that characterizes every place under the supervision of this master host.

The party mart

In a recent paragraph, we stated inadvertently that "there are party marts and party marts." Such, it seems, is not the case—there is only one party mart (spelled without capitals at 510 Madison Avenue, New York), which has become so internationally famous that we were led to believe it a generic term.

You yourself may have stopped before the party mart, to look at the bright, humorous little favours that garnish the windows. But behind this gay front, there is serious business—the business of making parties go off as if by their own power—the lifting of burdens from the shoulders of the amateur hostess. The party mart has its own staff—caterers, entertainers, florists, even a band—so that no detail gets out of hand. Party mart Virginia hams are from Virginia, suh, and their caramels are confectioned by their own candy-maker. What's more, they will put up dance floors, marquees, tents, or any other equipment you need for the party which you—or they—have in mind.

The parties themselves take place within a radius of one hundred and fifty miles of New York (the personal touch is a necessity, they maintain), though once the boundary was stretched to Chicago. Favours and trimmings for parties are shipped to France and England all the time, though the party mart will not actually conduct parties long distance.

Miss Beulah Kuh, who runs the party mart, has been running other people's parties for going on nine years now. Most of the people who come to her have no particular reason for a party—just want to give one. Miss Kuh takes over the actual carrying out of a party, and the cleaning up afterward. This last is in the light of a blessing—remember how houses always look the morning after?

The party mart's range of ingenuity is great—they once gave a dawn party at 3 A.M., and another time a breakfast party at 10 A.M. There have been beefsteak parties, with real out-of-doors, boat-parties, outdoor weddings. The very atmosphere of 510 Madison Avenue is festive—and will set you thinking up invitation lists of your own.

Furore about food

Privileged indeed is the beast, bird, or fish that is served up at the Round Hill Restaurant, which stands

the town

on the Jericho Turnpike not far from Huntington, Long Island. For there is a cuisine to make globe-trotting gourmets salaam—food to which, in any other era but this hard-boiled one, sonnets would be written.

The Round Hill Restaurant is a converted private residence, banked with trees and flowers in season, and approached by a curving drive along which foreign cars and Rolls-Royces are likely to be standing. There is a terrace where you may have your cocktails, from which you proceed inside to a meal that is an Epicurean revel. Patrons of long standing (though well versed themselves in sauces and seasonings and vintages) generally leave most of the ordering up to Madame Pouchan or Monsieur Dellea, the co-managers, whose kitchen and cellar are only exceeded by their unerring mind-reading in the matter of what you'd like.

Everything—literally; even soup or spinach—is cooked to order, and that entails a wait, but the food when it does turn up compensates you for every split second of starvation. All of the vegetables are grown in the Restaurant's own gardens, where they are groomed and pampered and coaxed into blue-ribbon size and flavour. The meats, too, are supervised with an eagle eye, and when the time is right you may sit down to quail or venison or wild duck. Keep an eye on your calendar.

Whatever you have, certainly, will be magnificent. Clams Round Hill—select portions of clam cooked in wine—are a wonderful send-off. And then, for instance, that year-round tempter, Chicken Printanier, so tender it practically falls apart at a murmur; salad with brittle lettuce and subtle dressing; and for a finishing touch, feather-weight fruit shortcake. And, of course, it's desecration to eat one of the Round Hill Restaurant meals without the running accompaniment of appropriate wines.

Everything at the Restaurant is à la carte, and the prices go into the larger figures as you'd expect, after tasting the food. One meal there, and you'll start saving your pennies in piggy banks to go again.

The Round Hill Restaurant stays open all winter, and it has a big fireplace that you'll find a happy thought some brisk, snowy day. But whether you go there in the scorch of summer or the dead of winter, when you finally set down your fork you'll feel that though the gods are good, the chef is better.

Castleholm

If you venture far enough (only a bit beyond Eighth Avenue) west on Fifty-Seventh Street, you'll find the sensation of dining in the country right here in town. The Castleholm is the new restaurant in the Parc Vendôme, and here, beyond the spacious chintz-hung room, is a

large terrace with twin marquees and an umbrella-tabled space between, all gay with flowers and overlooking the large formal garden that separates the two wings of the Parc Vendôme itself. That is, if you can get beyond the bar and the delights of the largest *smörgåsbord* table we've seen, which is the pride of Mr. Helge Hjortsberg, who, with his Viennese partner, Mr. Henry Ziegler, presides over all this.

The east, south, and west windows make for space and the light of the sunset, and the pungent *Akvavit* that you drink is a perfect prelude to the *smörgåsbord*. The food is right in both its manners, Swedish and Viennese, and these two have a strange affinity, so that you can alternate *smörgåsbord* with schnitzel and Swedish pancakes beautifully if you have the capacity. The music, too, alternates between Viennese waltzes and bits of Grieg, and it all makes for a leisurely, airy summer evening.

Park Avenue Parisien



Summer is with us when the garden of the Marguery opens, and every year Mr. Marcusio has some innovation to greet us. This year, it is not

only the garden, but, as a prelude on the Forty-Seventh Street side, there is a tiny new bar all done up with cool pink-and-white striped leather divans and inset panels of sapphire mirror. It is here that they will give you this year's summer drink, a Parisien Collins, which has a touch that you may guess, but which we can't divulge. As a postscript to a hot afternoon, there is nothing more relaxing.

The garden is, as ever, bright with flowers under its wide blue-and-white striped canopy, and the tables are generously spaced under the blue star lanterns so that your nearest neighbour's conversation is inaudible to listeners-in. And even where we sat, close to Forty-Seventh Street, traffic seemed mysteriously muted.

The food has, of course, always been incredibly fine; no one must miss the *spécialité*, the Canapé Marguery. Ladies complain that this is a lunch in itself—they always manage, however, and go on to the Pompano Amandine and a green salad, which, with coffee, really is enough. But it takes courage, even at this, to let the wagon of sweets roll by.

The Marguery should be the answer to all those wailings about what shall we do on Sunday nights? It even has its own cooling rain, which pours gently over the canopy on the hotter days. And people who drive their own cars will be glad to hear that they can park them conveniently in the inner court of the big Park Avenue building where the restaurant is situated. "FLANEUR"

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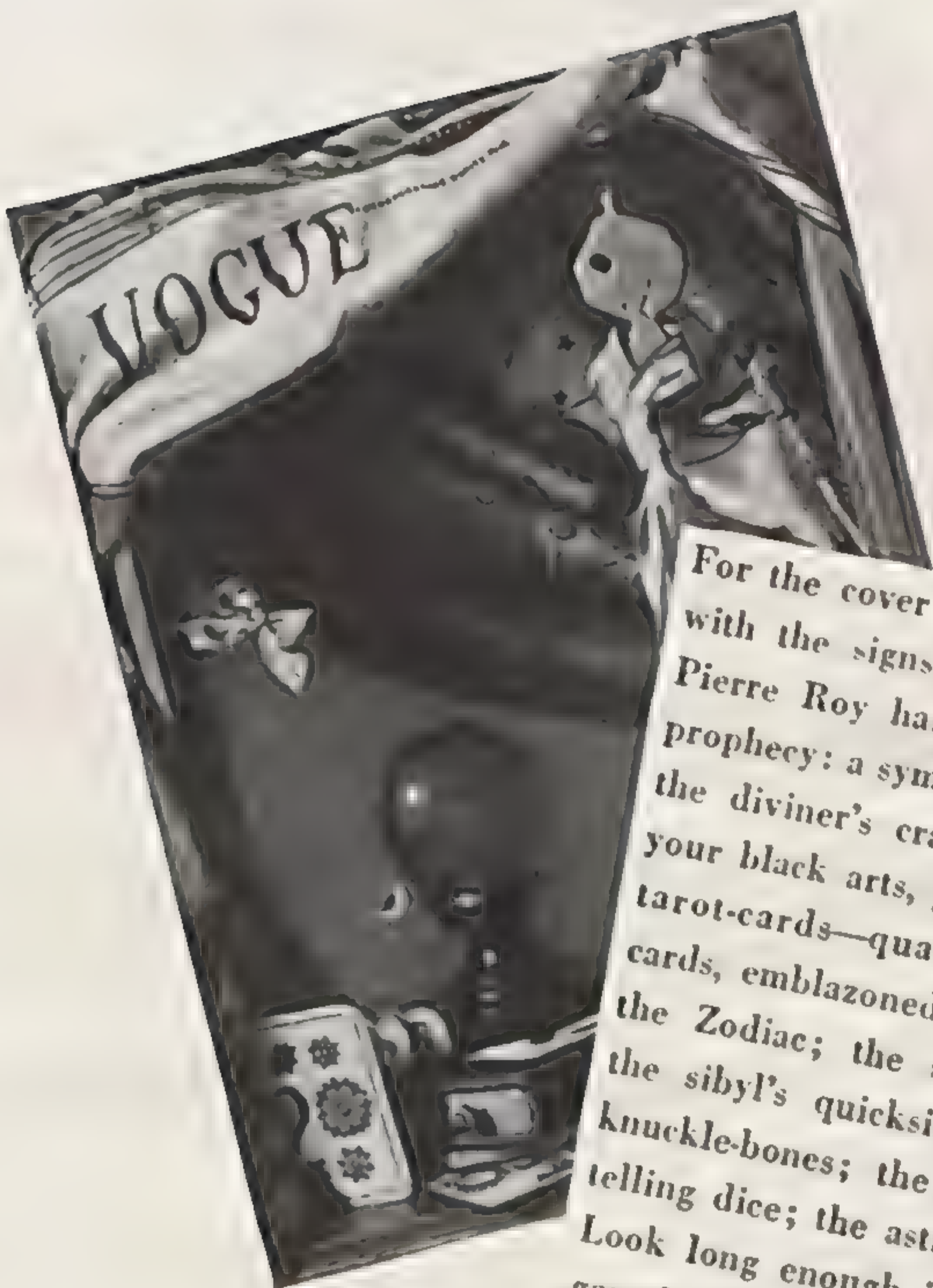
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VOGUE

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For the cover of this issue—fraught with the signs of things to come—Pierre Roy has painted a story of prophecy: a symbolic summing-up of the diviner's craft. If you're up on your black arts, you'll recognize the tarot-cards—quattrocento playing-cards, emblazoned with the signs of the Zodiac; the soothsayer's lead; the sibyl's quicksilver; the witch's knuckle-bones; the ancient fortune-telling dice; the astronomer's tower. Look long enough into that crystal-gazer's ball, and you may see a preview of your autumn image. But a surer way is to read on—through the pages of this prophetic issue

There are three Vogues
American, French, and British
Elizabeth Penrose—Editor of British Vogue
Michel de Brunhoff—Editor of French Vogue
Edna Woolman Chase
Editor-in-Chief of the three Vogues

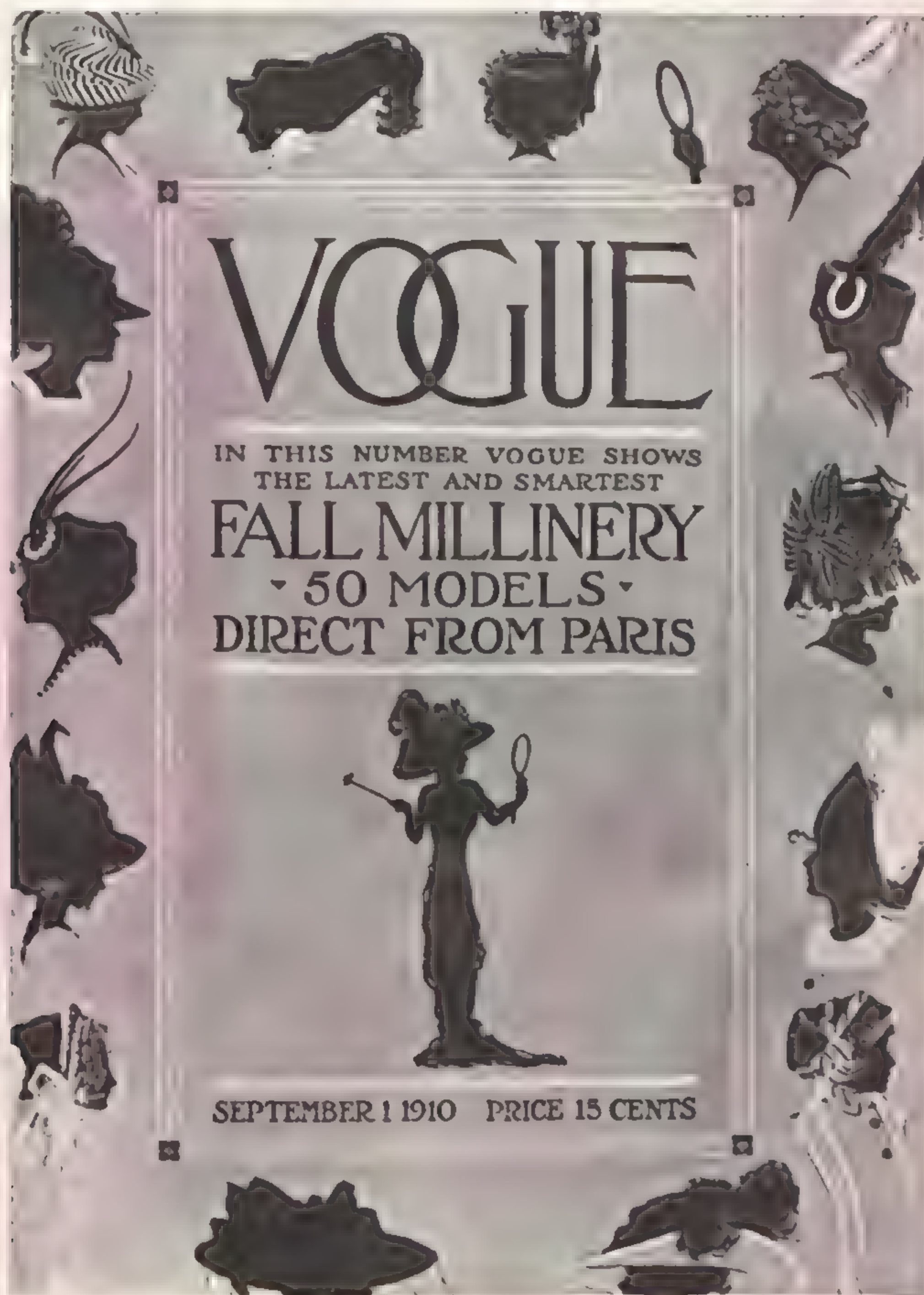
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CARON
PARIS

Vogue's-eye view



Flashback to 1910

*A*live with the stirring conflict between great sweeping brims and high swathed turbans was the cover of Vogue, 1910. Once again that conflict is on, with the objective all the richness, the elegance, the top-heavy silhouette so linked with the phrases Lillie Langtry and pre-War.


This time, the brims, two hands or more wide, sweep with the luxuriant freedom of a Shakespearian actor's gestures. Some brims are duck-billed. Some brims practically roll over the crown. This time, turbans, Directoire-Oriental, twisted in bulky loops of velvet or lamé, have the Midas touch—real jewelled clips, even strings of pearls draped like the Maharaja of Cooch-Bihar's. Vogue 1937—Vogue 1910: the covers are different—the spirit the same.



From Pasha To Paris

high ideas

from Paris

 PARIS hats seem to go up every autumn, as regularly as the temperature goes down. This year, your crown may go up, your brim may go up, or both may go up simultaneously. And what's more, the movement is very apt to be both upward and forward.

Not that any altitude records are being broken. Hats are not likely to become monumental edifices again, but there is a noticeable top-heavy look—a noticeable harking back to those military magnificences of 1910 and Lillie Langtry and Delmonico's. High swathed turbans compete with sweeping brims....and interspersed among them is a whole new species of berets.

That turbans should sweep Paris is only inevitable—what with all those be-turbaned Oriental potentates turning eyes in London. Suzy came away from the Coronation a complete convert to turbans. She really can't put her heart into anything but them, and her collection would strike envy in any pasha.

Adding more fuel to the fire for turbans was the Directoire Ball at the Palais Royal in Paris. One guest after another arrived in a Reboux, Suzy, or Agnès turban—bedecked with pearls and plumes and general grandeur....faithful replicas of the turbans that swept through Paris in 1799 when Napoleon came triumphantly back from Egypt. Made of rich velvets, suèdes, or lamés, these new Directoire turbans are twisted intricately, project high bulky loops in front and sparkle with real jewel brooches.

Thanks to this same Directoire Ball, another hat idea puts in an appearance. The Directoire bonnet—a backless bonnet of felt, with a duck-billed brim that sweeps straight into the air. The top of the head is often bare, a chin-strap moors the fantasy securely, and sometimes small ostrich tufts are piled aloft. They're extreme, we warn you, they're meant only for dinner formality, they take considerable wearing—but they're enormously attractive.

From the avalanche of wide brims in Paris....you'll see that those dashing Merry Widow brims that Schiaparelli brought out in the Mid-Season Collection (we showed them in the June 1 issue) were anything but flashes in the pan. The new brims are erratic, to say the least. Some roll up in front and are non-existent in back—as the Agnès hat of wine felt on page 43. Some flare wildly up on the sides until they completely overshadow the crown. Others rear at the back and roll half-way over the head. Descat, always an adept handler of brims, twists them up and down and around in graceful forms that beggar description. Schiaparelli ventures all sorts of sweeping gestures. Talbot keeps her (Continued on page 104)

OPPOSITE: Two of Suzy's fine pasha turbans, inspired by London's visiting Orientals. First, draped layers of black and yellow chiffon. Note that up-grade on the left side. Second, Suzy's chéchia of striped shirred chiffon; its purplish chiffon crown makes a voluminous Turkish scarf



Turbans, never far off the horizon, are top-notch again. Paris designers took one look at those worn by potentates at the Coronation, and promptly set about adapting them. Above, Suzy's barbaric high turban of Scotch plaid felt in green and black; Macy's. Max's fox stole

TURBANS

Suzy tries a different tack: this time a top-lofty turban of shirred rust velvet, caught with a band of velvet in emerald-green. Set straight front, like an Indian monarch's flashing jewel, Boiret's Oriental gold pin. Black wool crêpe dress; Francevramant. Boucheron jewels





BRIMS are an early autumn obsession of Paris. Left: Agnès' duck-bill felt bonnet. Kolinsky jacket; Heim. Mauboussin jewels. Below: Talbot's black velvet toreador hat; Saks-Fifth Avenue, New York, Chicago. Maggy Rouff black wool dress. Boucheron jewels



BERETS, those hardy annuals, sweep into the air at new angles.
 Right: Schiaparelli's flat pie-pan beret of coral felt. Milgrim.
 Below: Rose Valois' black felt beret like the covered funnel of
 a ship. From Henri Bendel. Creed wool suit. Clip by Boucheron





This autumn, Paris has a sudden new flare of interest in brims—such curveting ones as that on Descat's black felt and green gros-grain hat. Bergdorf Goodman. Creed's black grosgrain suit



Another brim, salad-bowl size, on Agnès' wine-red felt; it slants steeply up in front, dwindles at your nape. Bands of wine-red grosgrain run across the back. Jay-Thorpe. Max's mink bolero

fabric and fur

Fur panelled with fabric, or fabric panelled with fur . . . team them either way you like, says Paris, and they're still unbeatable. The smartest coats, this autumn, will be collaborations of these two; witness the coats on these pages. Maggy Rouff's, on this page, is fur panelled with fabric; Heim's, opposite, of fabric panelled with fur. Either way, the panelling isn't considered as trimming—as merely an extra flourish—but as an integral, indispensable part of the coat itself

Right: Again, fur panelled with fabric by Maggy Rouff. Her knee-length coat of shaved castor (it isn't shaved, really, but clipped—to give a fine, almost shiny surface) is one of the smartest coats in Paris: cut very loose, with huge, casual raglan sleeves. Taupé jersey folds around the collarless neck like a scarf, and falls in two wide panels that button together down the front; the rolled-back cuffs are of jersey. Rose Valois' beret, shooting up and forward, is of taupé felt

Opposite: Heim likes fabric panelled with fur. First, his beautiful coat of subdued lemon-yellow tweed has its front almost entirely covered by two panels of American opossum, and its swinging back innocent of fur. Agnès' felt hat. Second, his tomato-red tweed coat, the tweed dramatically combined with bands of brown baby seal, two of them down the front, one down the exact centre of the back. (Both coats: Hattie Carnegie; I. Magnin, California)







UNDER these trees stands the paddock hierarchy—some of the great figures of racing, whose faces massed together, like a wall-paper pattern, mean that the ponies are running at Saratoga, Belmont, or Churchill Downs. They are all as much a part of racing as the photograph finish, the shine of horse-flesh, steaming blankets, the boil of sunshine, and the fluff of dust.

Within these pages you will find Ambrose Clark, looking like a figure out of Dickens; Samuel Riddle, whose magnificent War Admiral won the Derby, the Preakness, and the Belmont; trainer Hirsch Jacobs, who has saddled the greatest number of winners so far this year, and five eminent Whitneys.

Here, according to the numbers above, is your guide to the turf:

1. Red Coat Murray, on the post horse
2. F. Ambrose Clark, owner
3. Joseph E. Widener, owner
4. H. B. Swope, Racing Commissioner
5. Bookmaker Tom Shaw
6. Trainer Hirsch Jacobs
7. Racing Steward Marshall Cassidy
8. William Woodward, owner
9. Samuel D. Riddle, owner
10. George D. Widener, owner
11. Mrs. Dodge Sloane, owner
12. Bookmaker "Butch"
13. Morton L. Schwartz, owner
14. Mrs. Morton L. Schwartz
15. Charles Schwartz, owner
16. Mrs. Charles Payson, owner
17. Alfred Gwynne Vanderbilt, owner
18. Edward R. Bradley, owner
19. John Hay Whitney, owner
20. War Admiral's Jockey—Kurtsinger
21. Jockey Sonny Workman
22. Mrs. Payne Whitney, owner
23. Thomas Hitchcock, senior, owner
24. Mrs. C. V. Whitney, owner
25. C. V. Whitney, owner





RACING FORMS



Duster's descendant

Reminiscent of that era of hatpins and goggling head-lamps and hand-cranks: this natural tweed dust-coat, lap-robe to match. A flyaway veil winds the hat. From Best. Buick convertible coupé

HOW TO SAVE YOUR FACE

(5)—APPLY YOURSELF TO MAKE-UP

HERE is a strange attitude that exists toward make-up in general which we have never been able to fathom and which we deplore—and that is the general unwillingness to experiment with *methods of application*. Women who use new preparations intelligently and try all kinds of new make-up still go on applying their cosmetics in the same way they did when they first started to put make-up on their faces. They realize there are tricks in application, but surprisingly few get around to making use of them on their own faces.

Consider face powder, for example. All experts agree that there is one right way of putting on powder, but, as a rule, it is only the woman who has learned her lesson at a salon who really follows this at home. To do an effective powder job, you need, first, a good powder foundation. (These preparations were discussed at some length in the first article in this series.) You need, also, a good clear mirror and a make-up band, so the powder gets up to the hair-line, but not in the hair; one of those excellent make-up scarfs for the times you have to powder after your dress is on; an immaculate powder-puff for applying, and a little powder-brush or cotton for whisking off. Thus equipped, you pat the powder generously all over your face, even over closed eyes, until you look be-floured, then whisk off all superfluous amount. That is the method that gives the smooth, mat finish that no dabbing or wiping will ever accomplish.

Perhaps it is the fact that delicate make-up is having a definite vogue or that people have gone in less for deep tanning; whatever it is, you sense a trend towards lighter powder shades at the moment, and the deep roseate colours suddenly look a little old. As to weights in powder, it is an exploded theory that heavy powders give you the best make-up. This may have been true once, but all you have to do now to disprove it is to compare the effects on your face of the modern powders, with their incredible filmy lightness, with powders of a heavy type. It is all right to stick to old friends, but you'll find that the right kind change with the times.

Unlike Gaul, all rouge is divided into two parts: cream and powder. Cream rouge is probably the most difficult thing to master in make-up, but, once you get it right, it is the most flattering, and it lasts 'til you take it off. Cream rouge, of course, goes on before powder, and here are the primer rules. Have a moist skin and moist finger-tips. Dot it on in tiny dots on the centre of the cushion beneath the eyes and blend it quickly. Actually, you should put cream rouge on about fifteen minutes before the rest of your make-up, if that is possible, because the blending brings up deceptive natural colour and the rouge sinks in a bit anyway. Never get the rouge below

the centre of the cheek; never concentrate it on the cheek-bone; always carry it out to the hair-line. These last sound obvious, but consider some of the paint jobs you see around every day.

Dry rouge should be put on lightly, and the best thing for this is a light, fairly large puff. Don't depend on the little puff in your rouge compact for the original application. If you use both cream and dry rouge, they should match meticulously, and they must, of course, be in the same tone as your lipstick. However, you don't have to concern yourself with a precise match for rouge and lipstick, because sometimes a lighter tone of rouge proves more flattering.

A touch of rouge in the middle of your chin can give a nice effect of modelling without producing a dimple. Rouge very lightly applied under your eyes when they have tired circles takes years off your face. Colour carried out far on the cheeks will broaden the effect of your face; emphasized slightly in from the cheek-bones will narrow it, provided always it is skilfully blended.

To put lipstick on perfectly, you must use the tissue trick. Wield the stick carefully and liberally. Get the colour on the insides of your lips, as well as outside (use your finger if necessary), and allow a minute for "setting." Then fit a tissue between the lips and press down on it firmly. Wipe off any minute streak on the teeth, and don't moisten your lips or smoke a cigarette for a few minutes. When you put fresh lipstick on during the day, first wipe off what remains of the old with a tissue from one of those convenient little packets made to carry about in your hand-bag. It is the new layer over an uneven base that gives the smudged look at the day's end.

Don't follow the exact line of your mouth with lipstick if you aren't pleased with your natural contour. Lip pencils help you outline a more flattering mouth within or without your natural confines, to be filled in with lipstick. Lip-brushes with paste rouge, as the make-up experts use them, do good work in creating a new shape for your mouth, but you have to practise for this one. If your lips are really dried, as they can become in some climates, use a lipstick base. Have a deeper, more vivid, lipstick for night than for day, and remember in applying it that evening lights drain yellow tones, but won't affect blue-reds.

If you want to know the names of any specific cosmetic items or accessories that are referred to in these practical rules of application, we will be delighted to furnish the names upon request. Or if you want the names of preparations made by your favourite specialist, we will supply those, too. Next article—eye make-up.





Autumn reflection

See yourself in the mirror as others will see you, in unaided black or black roused with colour—as autumnal as the first frost: First, opposite (and repeated in the mirror): a black velvet off-the-face hat, green-trimmed black crêpe dress. Jay-Thorpe. Second, opposite: A stalk-slim black dress, silk or wool, with red appliqué on the blouse. Black antelope turban. Jay-Thorpe. Directly above: First, black crêpe with a shirred Hellenic bodice. Black antelope beret. Turner's Gowns, Ltd.; Neiman-Marcus. Second: Inch-wide tucks streak the blouse of this black crêpe dress. Antelope turban. Turner's Gowns, Ltd.; Neiman-Marcus



VOGUES OF 1938, Walter Wanger's light-touch musical film with a superstructure of fashion, will soon flash to the eyes of millions of women across this continent. Aside from that symbolic title, there is further flattery for Vogue in the choice of our own photographic models, imported from New York to wear the fashion show clothes and the extravaganza Rayon Ball costumes, created by famous designers especially for the picture. Notice in that back-stage mélange above how the models rest in arm-stalls—precaution against the least wrinkle, the slightest crease in their costumes



WILL CONNELL

In the cotton-candy plot, Warner Baxter—shorn of sombrero and dead-earnestness—turns up as a fashionable dress-maker, with Joan Bennett, her petal colouring set off by the new rarefied Technicolor, as a society girl. Above, you see the set-up at a glance. For people: a milk-chocolate chorus, a nimble entertainer in ivory and ebony, tensely pre-occupied technicians, a frieze of models. For places: arrogant ateliers and chromium night-spots. And for props: town cars and turbans, jewels like embers, and chimerical costumes—sweet or stark or sleek—that fracture the rainbow

SCREEN-TEST FOR FASHION

"VOGUES of 1938," that many-faceted film, has more stars than meet the eye: for behind its costumes is an all-star cast of creative talent. The furs were designed expressly for it by Jaeckel...the hats by John-Frederics and Sally Victor...the jewels by Trabert and Hoeffler-Mauboussin...to be worn by such decorative actresses as Joan Bennett and Hedda Hopper, and such well-known models as the four opposite, all of whom have appeared in the pages of Vogue.

Below: Miss Hopper in a coat of wine-red wool, blue fox, by Omar Kiam. (Macy's will have reproductions of this model.) Sally Victor's cabbage-rose toque. Opposite page: Miss Bennett in Irene's black crêpe dress, with a black felt toque. Top right, opposite: Omar Kiam's black-and-gold dress. (Macy's will reproduce this.) Second: Jaeckel's nutria jacket; John-Frederics turban. Third: A Himalaya baum-marten cape; Jaeckel. Bottom: Kiam's velvet dress, silver fox-trimmed jacket.

HEDDA HOPPER IN "VOGUES OF 1938"



ERNEST A. BACHRACH



JOAN BENNETT IN "VOGUES OF 1938"



MARY OAKES



BETTY DOUGLAS



BETTY WYMAN



KATHERINE ALDRIDGE

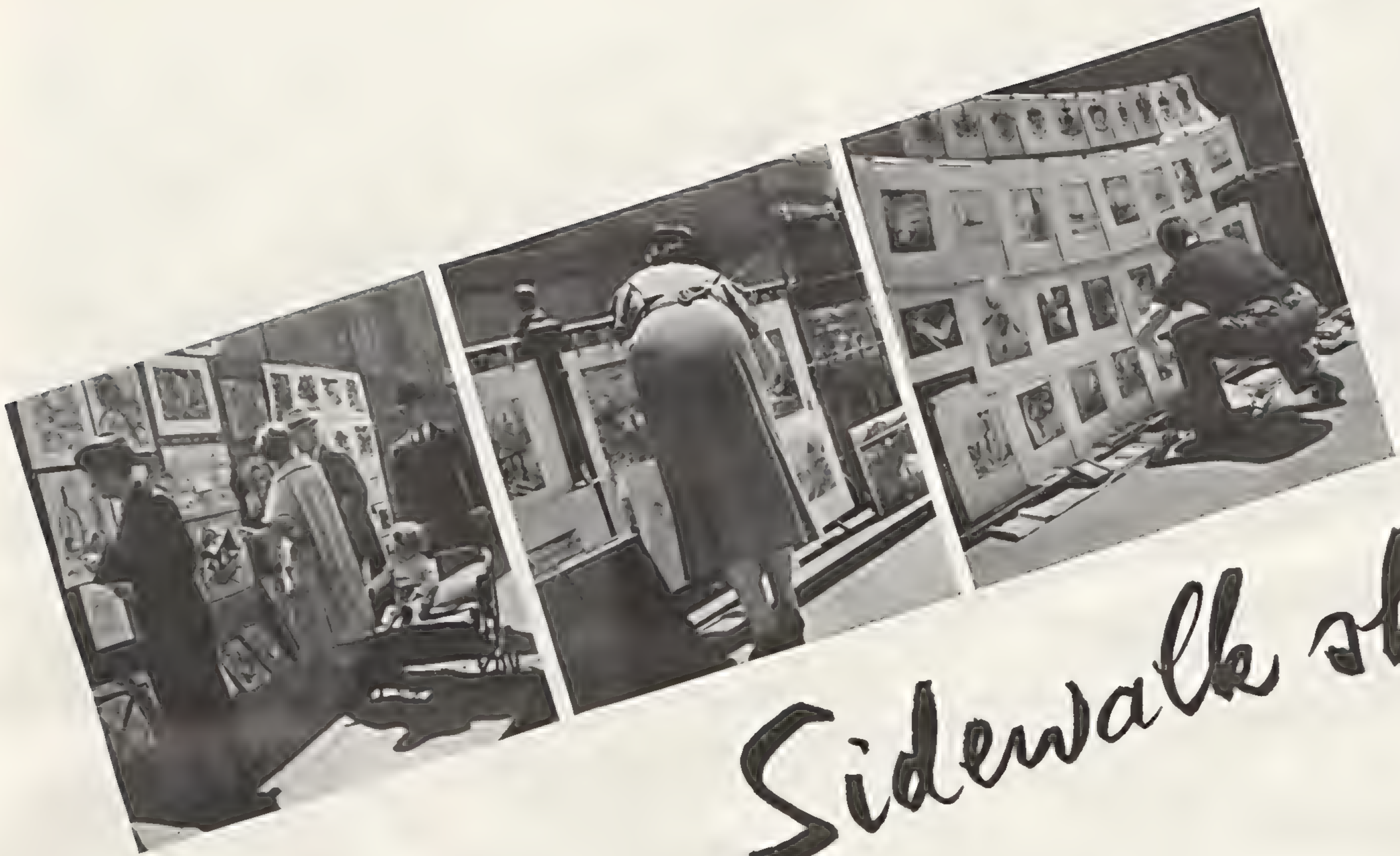


FAR EAST FANTASIA: TWO RAYON BALL COSTUMES FROM "VOGUES OF 1938"; WORN BY VOGUE MODELS IN THE PICTURE



ERNEST A. BACHRACH

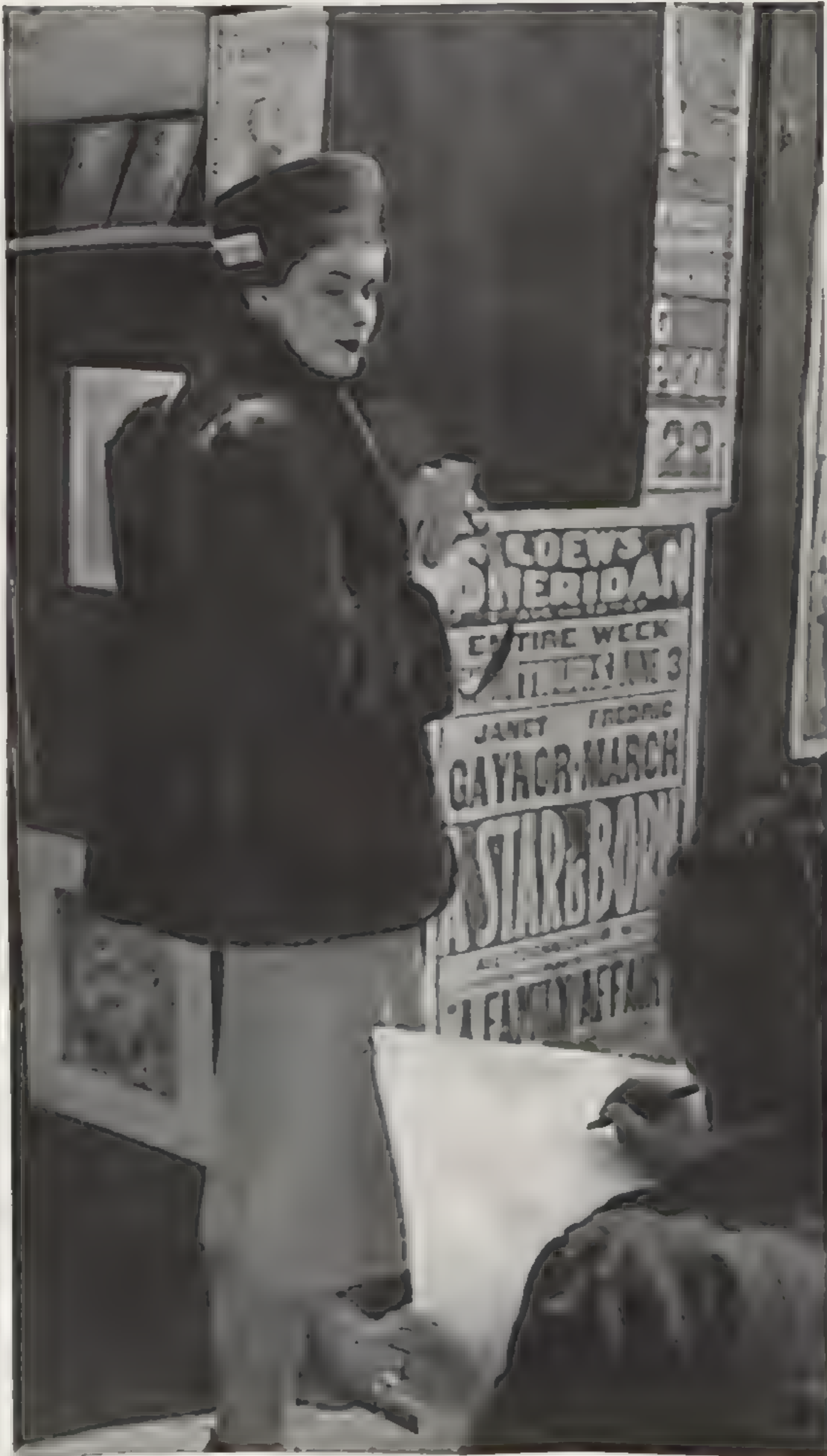
HOLLYWOOD RAYON BALL



Sidewalk show



Fabric and fur co-star for autumn: a beige wool coat with loose nutria sleeves, Talbot hat of beige felt with a brown veil. Both: Saks-Fifth Avenue, New York, Chicago



Sheared short beaver coat, with wide shoulders and childish, loose-hung sleeves; Gunther. Henna-coloured felt hat, flared back on the head; from Lilly Daché



ONE of the last refuges of "*La Vie de Bohème*" is Greenwich Village, New York, and one of the high-spots of Greenwich Village art life is the Outdoor Art Show, held annually, on clement days, in Washington Square. As the exhibition starts, there is great jockeying for position among the artists, who will fight to the last drop of tempera over a fence-corner. The individual displays, anchored by ribbon and push-pins and rope, are bright as a splashed palette, and represent (though this has never been tallied) hours of artistic frenzy. Painted potted geraniums and trigonometrical abstractions bid for your eye—these, and the back views of people looking at them. Onlookers peer and point and criticize under the jealous maternal eyes of the artists, male and female. On occasion, you may see a picture being sold—a picture (according to the unrelinquished belief of outsiders) generated of attics, candles guttering in bottles, and a slice of cheese.

At the Show you can, if you jingle four bits, be immortalized in crayon or charcoal or black paper. Always, the sight of the sidewalk artist at work is one of the most arresting things for the visitor to this Transient Art Gallery.

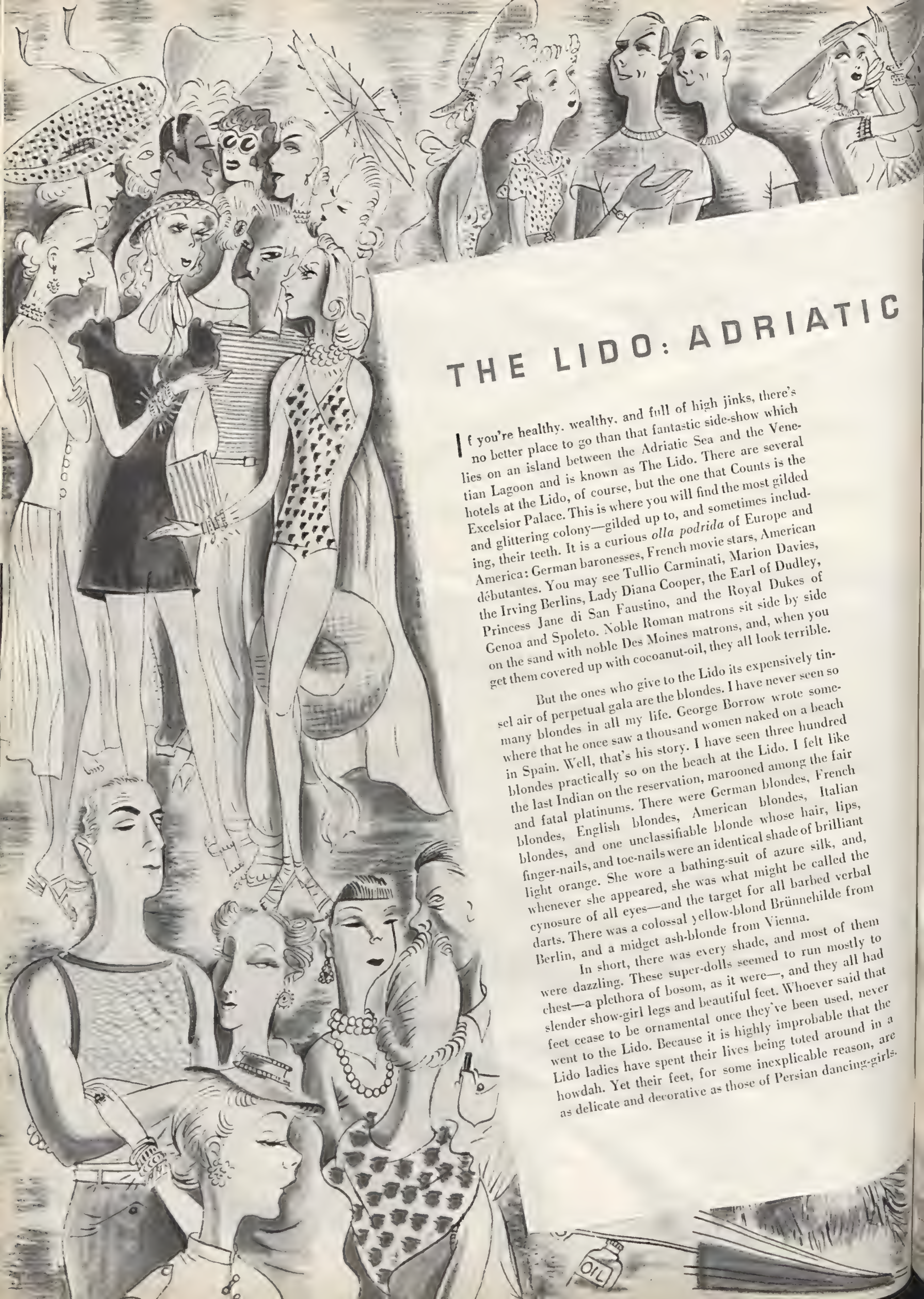
Vogue, in a fit of fun, sent four models dressed in new autumn clothes to pose for the working exhibitors; you may even see some of their portraits plastered to a fence in the next Village Show. Here is Vogue's camera record of their posing, a record of characteristic New York street clothes in a setting to be found only in New York, and that but once in a year's cycle.



Being sketched against the fence: a Molyneux wool suit in dark green, trimmed with frogs and nutria. Dark green pill-box with striped ribbon. Jay-Thorpe



A black wool dress that climbs up to the throat, decorated with narrow patent leather edging. With it, a flat-topped black suede beret and a luxurious silver fox. Dress, hat, and fur from Milgrim; I. Magnin, California



THE LIDO: ADRIATIC

If you're healthy, wealthy, and full of high jinks, there's no better place to go than that fantastic side-show which lies on an island between the Adriatic Sea and the Venetian Lagoon and is known as The Lido. There are several hotels at the Lido, of course, but the one that Counts is the Excelsior Palace. This is where you will find the most gilded and glittering colony—gilded up to, and sometimes including, their teeth. It is a curious *olla podrida* of Europe and America: German baronesses, French movie stars, American debutantes. You may see Tullio Carminati, Marion Davies, the Irving Berlins, Lady Diana Cooper, the Earl of Dudley, Princess Jane di San Faustino, and the Royal Dukes of Genoa and Spoleto. Noble Roman matrons sit side by side on the sand with noble Des Moines matrons, and, when you get them covered up with coconut-oil, they all look terrible.

But the ones who give to the Lido its expensively tinsel air of perpetual gala are the blondes. I have never seen so many blondes in all my life. George Borrow wrote somewhere that he once saw a thousand women naked on a beach in Spain. Well, that's his story. I have seen three hundred blondes practically so on the beach at the Lido. I felt like the last Indian on the reservation, marooned among the fair and fatal platitudes. There were German blondes, French blondes, English blondes, American blondes, Italian blondes, and one unclassifiable blonde whose hair, lips, finger-nails, and toe-nails were an identical shade of brilliant light orange. She wore a bathing-suit of azure silk, and, whenever she appeared, she was what might be called the cynosure of all eyes—and the target for all barbed verbal darts. There was a colossal yellow-blond Brünnhilde from Berlin, and a midget ash-blond from Vienna.

In short, there was every shade, and most of them were dazzling. These super-dolls seemed to run mostly to chest—a plethora of bosom, as it were—and they all had slender show-girl legs and beautiful feet. Whoever said that feet cease to be ornamental once they've been used, never went to the Lido. Because it is highly improbable that the Lido ladies have spent their lives being toted around in a howdah. Yet their feet, for some inexplicable reason, are as delicate and decorative as those of Persian dancing-girls.

610
R510
37

The Lido is definitely a show-place. It has a superb setting, but the chief occupation is looking at one another. Occasionally, you can catch a remark about the beauty of the warm Italian nights and the moon on a dark sea, but more often you can hear the words, "Is that a Schiaparelli?" or "I'll lay you ten to one it's *not* her husband." One-third of the people there *are* the "international café set"; one-third think they are; and one-third wish they were. Each group wears its best bib and tucker; and the general effect is more like a Hollywood conception of the smart set than any place else in the world:—a de luxe movie scene in which even the extras are dressed in high fashion, every woman is a past or potential beauty-contest winner, and all the men are either (a) handsome, (b) distinguished, or (c) rich.

By Helen Brown Norden

By Helen Brown Norden

THE



1. ROLLED TOPS of suède are the only deviation from the trim lines of these black suède and patent leather opera pumps with a lowish square heel. I. Miller

2. OPERA PUMP VARIATIONS: Left, Slater's asymmetric, piped opera pump of suède. At the right, a pair of wine-red suède shoes, stitched all around. Milgrim

3. PLEATED TONGUES wing out from the foot, but somehow manage to accent the completely *net* look of these blue suède shoes with red kid lining. Milgrim

4. LOW BOOTS: These, of black suède, have a back strap to control the smooth instep line. There's a new version of the low walking heel. From I. Miller

5. SMOOTH AS YOUR SKIN: Black suède shoes, with only a rolled-over tongue to prove they're not painted on. La Valle designed these for Saks-Fifth Avenue



NEAT FOOT



• A quiet revolution is taking place right on your feet. Disturbing decorations have vanished from shoes—line reaches its rightful peak of importance—the neat foot scores a triumph!

6. STRAPPED ON: A slim and trim black suède pump, which looks as if it were moulded on the foot. Straps like two thin black stripes of paint go across the instep. Andrew Geller

7. PAINTED ON, or at least looking very much like it—these clinging black elastic suède shoes. Saks-Fifth Avenue. In the hand, a wrap-around shoe of brown stretchable suède. Shoecraft

8. TONGUES LASHED DOWN with firm little cords mark these neater than neat, polished calfskin country shoes. From Jay-Thorpe. Right, tongues stitched down on blue Bucko shoes. Delman

COLLECTIVE BARGAINING IN ART

By Frank Crowninshield

A perhaps mercenary review of changing fashions in painting

A PLEASANT vice, the passion for collecting pictures; so pleasant, indeed, that, as a daily addiction, I have learned to place it above wine, women, and—being myself entirely unmusical—song.

The mania for collecting modern pictures—French and American pictures in particular—has become so prevalent and acute that a word or two of advice may be of help to incipient collectors. The tenor of my advice, I must admit is a good deal more concerned with the practical and mercenary side of the collector's derangement than the singular æsthetic processes involved in judging correctly the values of contemporary paintings.

To begin with, the mania for acquiring objects of beauty has a way of getting out of control. My own case history—a little on the abnormal side, perhaps—will serve to illustrate the difficulty of keeping it within bounds. The habit first fastened on me when, as a young man, I acquired a wholly unimportant etching by Whistler. I had bought the print under the tutelage of Alexander W. Drake, the oldest, most rabid, and incurable collector then at large in New York.

As my weekly budget for art was, at that time, in the neighbourhood of \$50, Mr. Drake, who had previewed the secondary and tertiary phases of my disorder, advised me to confine my purchases to one type of possession only—English etchings, for example. He begged me not to throw my money around indiscriminately, as J. Pierpont Morgan was doing at the time. He spoke, in the voice of a siren, of Whistler's "Nocturne," a print that had originally been issued in England as part of a portfolio of twelve Venetian etchings. The portfolio had been published for fifteen guineas, or \$75, and had found, for nearly three years, very few buyers indeed. Later, in 1892, the "Nocturne" alone had sold, at Keppel's in New York, for \$32, but, (and here Mr. Drake's voice dripped with honey), the very same impression of the print had eventually been sold here, to an American collector, for \$2,800.

Not wishing too seriously to interfere with Mr. Morgan's career as a collector, I determined to stick, *coûte que coûte*, to English etchings, particularly as Mr. Drake himself, after promising his family to confine his purchases to wood-engravings, had so erred in his ways as to amass the largest collections I had ever seen of amber beads, birdcages, painted hand-boxes, pewter plates, carvings in whalebone, peasant's love-rings, Lowestoft saltcellars, ivory figurines, copper dishes, embroidered samplers, Bavarian drinking-cups, Chinese jades, children's thimbles, silver snuff-boxes, and brass harness rings.

So doggedly did I confine my purchases to English etchings that, in less than thirty years, I had acquired—in lieu of a wife and children—not only a sizeable collection of modern French paintings, but a horde of terra-cotta busts, carved Polynesian figures, American drawings and water-colours, Parisian bookbindings, modern American pictures, Mexican paintings, caricatures, ivory charms, Matisse odalisques, fifteen lithographs by George Bellows, the etchings of Edward Hopper, Cubist abstractions, Bakota funeral figures, French gouaches, one hundred and seventy-five etchings by one Parisian master, thirty-two bronzes by another, a library of French illustrated books, and two hundred and thirty-five wooden African sculptures, most of them supernatural in aspect; not to mention a charming example of Japanese pornography, a chieftain's throne from the Solomon Islands, two Maori paddles, and a delightful Eskimo Venus carved from a human shin-bone.

But the one thing that I had *not* acquired was an English etching.

That is the way the derangement usually goes. Mr. Morgan was a victim of it, on a princely scale. William R. Hearst has never been out of its clutches, and you, too, once you begin collecting are certain to suffer from its throes.

You will find that your pleasantest hallucination in collecting is that you are an infallible judge of paintings—a creature blessed with the clairvoyance of a sorcerer, the eye of a hawk, and the nose of a bird-dog. But, even if you are so endowed, you will find that there are many difficulties in your path. A few of them I will make bold to set down for you.

First of all, you will find that there are fashions in modern pictures—particularly in the French school; that painters, like the moon, have a way of waxing and waning in glory.

As an example: fifty years ago, William H. Vanderbilt—the son of the old Commodore—had gathered together, with the help of the more knowing critics, dealers, and connoisseurs, the best private collection of modern paintings in America. His choice of masters was followed by many of the collectors of his day. Spurred by his example, too, the American museums began buying canvases by the masters in his collection—Meissonier, Mauve, Henner, Van Marcke, Rico, Diaz, Schreyer, Théodore Rousseau, Israels, Cazin, Troyon, Daubigny, Gérôme, Ziem, Vibert, Bouguereau, Détaillé, Harpignies, Millet, and Corot. All of those twenty painters, with the exception of Millet and Corot, are entirely out of fashion (Continued on page 105)



IN THE COLLECTION OF FRANK CROWNFIELD • AN ARTICLE ON MODIGLIANI APPEARS ON PAGE 90

"GIRL WITH BLUE EYES," BY MODIGLIANI



International tweed ring

For travelling, or the first cool days, turn to tweeds—in clear, bright colours. That superb Vionnet coat, above, is of green, black, and white checked wool; belted in front, with upstanding revers; Jay-Thorpe



Left, above: Yellow, cross-barred with violet, makes the bold plaid of this square-shouldered, crisply-tailored wool jacket, buttoned high over a yellow crêpe blouse and a smoky-violet skirt; Bergdorf Goodman

Centre: Tailored in England—this tweed suit, its jacket flaring and split in back like a riding-coat. The jacket is a District check in red, green, and tan; the skirt is green as an English landscape; Jay-Thorpe

Right: Also from England, this tweed ensemble with an unlined brown cape anchored onto a brown jacket; a green, blue, yellow, and brown plaid skirt, revers, and scarf; Abercrombie and Fitch; and Neiman-Marcus



FORETHOUGHT ON FUR

SPECTACULAR things are happening this year in furs. Blue fox is being coaxed, for the first time, into long fitted day coats. A brilliant example is that luxurious one on the opposite page: a coat that for all its bulky long hair has a waist-line that can be spanned with two hands; a coat that may look extreme to you now, but undoubtedly will influence the future. That dark horse, black fox, is appearing in a luxurious evening cape that touches the floor. Chinchilla is seen again in Paris. Silver fox is handled like cloth. Minks are being shirred and pleated. Ermine—black, beige, or white—is the French idol for long evening redingotes. White caracal is tailored into evening coats that look like satin, and black caracal is a lion for day.

In Paris, the couturiers are concentrating on less-than-long fur coats. Anywhere from mid-thigh to knee-length is what they like. In both Europe and America, jackets—young, chubby, and waist-length—are a mania. If you like, however, have a long or seven-eighths length coat that is slim and pencil-straight or extravagantly, exaggeratedly full. Collars are blithely unconcerned about keeping your ears warm. Often they're non-existent, or rather tidy rounded ones draped ever so slightly. Shoulders are high and well-rounded—but not as exaggerated as a full-back's. Afternoon and evening sleeves stop at your elbows. Day sleeves just miss the wrist-bone. And as for sleeves in general, the pride of the moment is the simple, fullish sleeve that falls straight.

Kolinsky in its new sable complexion becomes increasingly important for afternoon and evening jackets. Ocelot and raccoon are back for sports. Skunk and opossum are cinching last-year's popularity. Hudson seal appears strictly tailored, *soignée* and simple as black tweed. Watch for squirrel and for a new, finely shaved beaver that the French are *fêting* for dressmaker coats. The French are still playing with the idea of navy-blue fur coats. Black lamb looks new in an evening coat with short, full sleeves, and no collar at all. Blue or light grey fox trims many of the afternoon suits or evening coats that Paris is making. And fisher, that beautiful brown fur with yellow lights in it which women loved in the old carriage days, has come out of its hibernation and is being used in Paris by Fourrures Max for an attention-getting cape-jacket.

All the fine furs, these days, are infinitely softer and lighter than ever before in their history. And this suppleness of pelts is the reason contemporary furs fall so docilely into cloth coat lines. The couturiers, both here and in Paris, are making the most of it—treating even the most expensive furs as casually as cloth. Not only furs such as caracal are shirred and pleated, but even mink, silver fox, ermine. Keep your eye out for this new fluidity. And look into the fur-with-fabric situation. This co-starring is done in innumerable new ways. The blue fox on the opposite page is mounted on heavy silk crêpe. Often, there's a half-and-half combination—stripes of astrakhan or mink alternating with stripes of broadcloth; or panels of beaver on jersey, of opossum on tweed, of baby seal on tomato-red tweed, as on those three attractive coats shown on pages 44 and 45.

August, whatever the thermometer says, is the time to buy your furs. Because, whether your coat is made to your order or especially fitted (as it should be), that takes time; all good furriers feel better about it if they aren't hurried. Because you have a better choice—the number of "top-quality" skins taken each year is smaller than you'd think. Because many shops offer price reductions to stimulate early buying. And when you finally do get ready to poise pen over cheque-book, go to a store that will feel responsible for its furs *after* you buy them—a shop with all the best facilities for storing, remodelling, and repairs; that will take pride in its handiwork and will feel interested in keeping your furs coddled as long as they (the furs!) live.

OPPOSITE: Tang of Tartary—this extravagant blue fox coat for day or evening, its barbaric bulk lashed in to a fractional waist-line of heavy silk crêpe. New—those elbow-length sleeves, the lack of collar compensated for by mass. Jaeckel. Bright antelope turban from Lilly Daché



STEICHEN

News in mink—this coat is worked out along fitted lines; it has a figure-following waist-line and a skirt that fills out toward the hem. The shirred turban is of black velvet. Saks-Fifth Avenue, New York; Chicago. All jewels, Tiffany and Company

Magnificent furs, treated as casually as a flannel blazer—that's the new chic. Witness this bulky sable jacket, with seven-eighths sleeves. Descat black velvet hat. Henri Bendel. (Panels from the Frobenius Collection; Museum of Modern Art)



BROWN AND WELL-DONE

Begin with brown—the deep-toned brown of these furs: above, an Alaska Sealskin coat in Safari-brown, well-lapped and fitting accurately, with tailored revers; straight sleeves. A brown velvet off-the-face hat. Bonwit Teller; Marshall Field





AS LONG AS YOU LIKE

Long, short, or splitting the difference—the new season's luxurious dark furs: Opposite: A short, full-blown jacket of Fromm silver foxes, with high shoulders, no collar, and three-quarters sleeves. Bergdorf Goodman. Jewels; Udall and Ballou

First, above: Caracal bids for limelight again, lending itself to a full-length coat, sleek as water, with a flowing, flared skirt. The collar may be worn high and snug, or open. Suzy's potentate turban in red and purple crêpe. Jay-Thorpe

Second, above: Black Persian lamb, holding its own in the top ranks, makes a seven-eighths coat with semi-raglan shoulders and tapering sleeves. Hollander-dyed Persian lamb coat; Gunther. Orange felt toque; Nicole. Jewels; Udall and Ballou



THE BRIDE, WALKING WITH HER FATHER FROM THE CHÂTEAU DU PLESSIS-MORNAY TO THE CHAPEL

THE marriage of Mademoiselle Hélène-Violette de Talleyrand-Périgord, daughter of the Duc and Duchesse de Talleyrand-Périgord, to the Comte James de Pourtalès, was a thoroughly French one; it was, in fact, one of the most important French weddings of the year. But it was also an international event, since the bride's mother, the Duchesse de Talleyrand, is the former Anna Gould. (She was first married to Comte Boni de Castellane, a cousin of her second husband, the Duc de Talleyrand.)

The marriage took place at the feudal Château du Plessis-Mornay, which belongs to Comte Alain de Pourtalès, the bridegroom's uncle. (So small was the château chapel that only the immediate families, and a few of the guests, were present at the actual ceremony.) The bride's only attendants were two little flower-girls, in blue organdie with old-fashioned, paper-frilled bouquets. The bride wore white satin, with a lace diadem and a magnificent old lace veil, and carried a spray of white orchids; the groom and his father-in-law were the peak of masculine elegance in the traditional long redingotes of the *ancien régime*.

After the ceremony, the bride and groom received, standing on a long dais; later on, they and the younger guests moved on for tea to the Château du Marais, the Duc and Duchesse de Talleyrand's beautiful eighteenth-century château.... The photograph in the upper right-hand corner, opposite, proves that even French weddings aren't exempt from amateur snap-shooters—who carry on, indefatigably, even in wing collars, silk hats, and white gloves.



THE BRIDE AND GROOM RECEIVING THE FELICITATIONS OF MONSIEUR AND MADAME CANONNE



THE FOOTMEN OF THE CHÂTEAU DU MARAIS, IN BLACK AND GOLD LIVERY AND PINK SILK STOCKINGS

POURTALES - TALLEYRAND WEDDING



TWO ATTENDANTS IN ORGANDIE: MESDEMOISELLES DIANE DE CASTELLANE, ROSE-MARIE DE POURTALES



MR. NELSON CROMWELL, A FRIEND OF THE TALLEYRANDS, WITH COMTE GEORGES DE POURTALES



THE COMTESSE GEORGES DE CASTELLANE WALKING TO THE CHAPEL WITH COMTE ALAIN DE POURTALES



THE ANCIENT CHÂTEAU DU PLESSIS FROM THE FIELD, SHOWING THE ENTRANCE TO THE VIADUCT

DIET AND FARE WELL

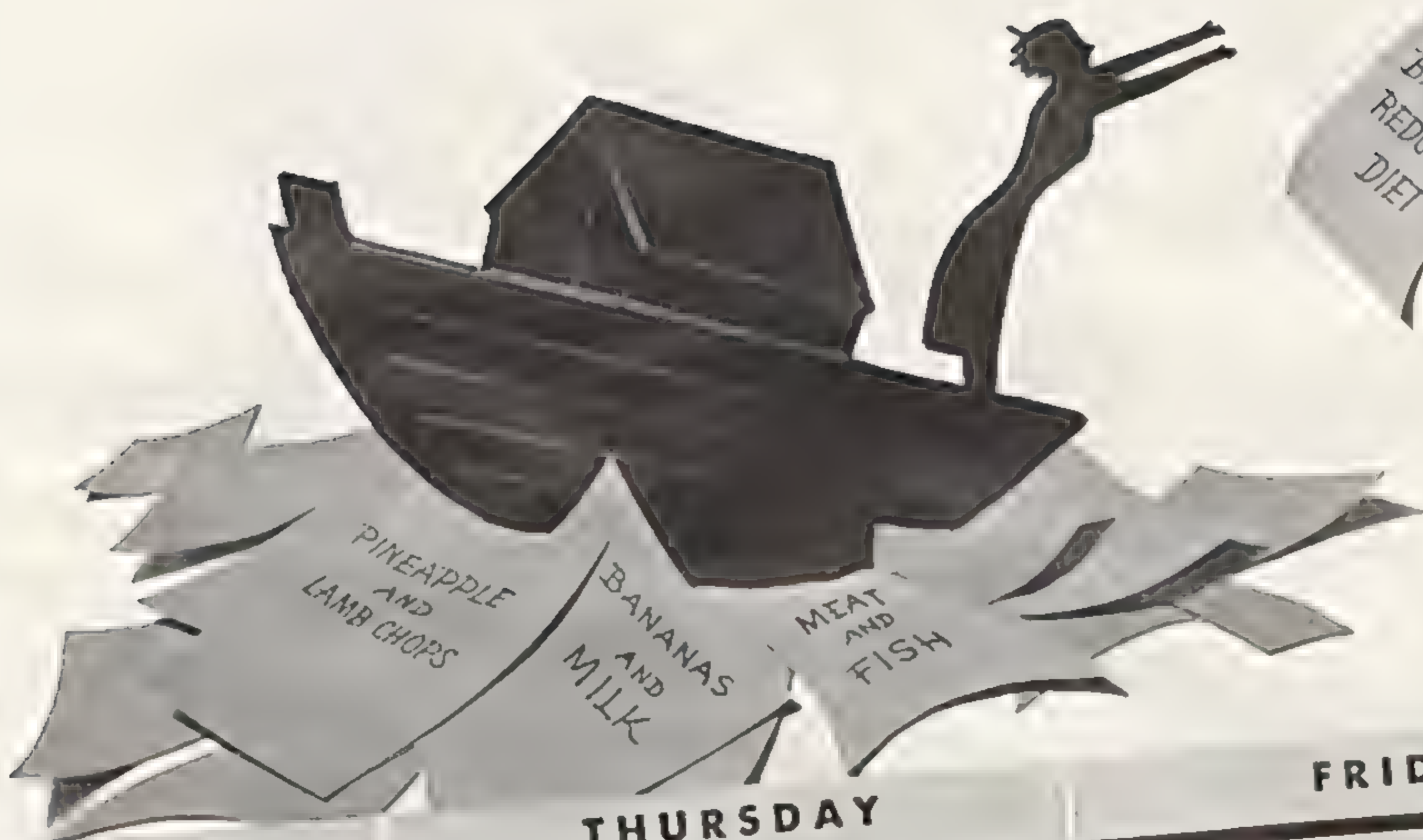
THE trouble with so many diets is that they get you down in more ways than one. When you subsist on some trick food regimen, you are taking a serious gamble with your health. Wrinkles are just as apt to appear on your face as pounds to disappear from your figger. And besides, your food (and maybe even you) becomes a colossal bore.

In the midst of the confusing sea of Hay and Hollywood, of hard-boiled eggs and tomatoes, of pineapple and lamb-chops, Vogue is bringing you this balanced, slenderizing diet. It is a diet that has been prepared under medical supervision by an authority who believes that a reducing diet need not be divorced from good food.

You are not to undertake this diet unless you are a normally healthy person, with nothing more serious the matter than superfluous pounds. It has been planned for one week, but the variety is sufficient so it won't be a bore if you repeat it for a second. If you follow this regimen conscientiously, you will normally lose three or four pounds a week, about as rapidly as is considered safe to lose anyway. And you will fare very well indeed! Directions and the recipes for dishes marked with asterisks appear on page 88.

HAY DIET

| | SUNDAY | MONDAY | TUESDAY |
|-----------|--|--|---|
| Breakfast | <div>Calories</div> <div> Half grapefruit 50 One slice of whole-wheat toast 80 ½ Teaspoonful of butter 25 Tea or coffee 2 Tablespoonfuls of thin cream 50 Saccharine, if desired. 205 </div> | <div>Calories</div> <div> Orange-juice (1 orange) 76 Coddled egg 70 2 Tablespoonfuls of thin cream 50 Tea or coffee Saccharine, if desired 196 </div> | <div>Calories</div> <div> 1 Sliced orange 76 Melba toast, 1½ slices or 1½ Ry-Krisp 60 ½ Teaspoonful of butter 25 Coffee or tea 2 Tablespoonfuls of thin cream 50 Saccharine, if desired 211 </div> |
| Lunch | <div>Calories</div> <div> Tomato-juice cocktail (4 ounces) 20 *Macédoine of vegetables 50 with sliced egg; diet dressing 70 Celery curls stuffed with 1 table- spoonful of cottage-cheese 30 4 Salted wafers 68 *Orange ice 74 Tea or coffee 312 </div> | <div>Calories</div> <div> Chicken broth *Minced ham omelet 125 (4 tablespoonfuls of chopped ham) *Vegetables en casserole 65 2 Salted wafers 34 *Fresh peach whip 75 Tea or coffee 299 </div> | <div>Calories</div> <div> *Cream of clam soup 174 2 Salted wafers 34 *Cottage-cheese, watercress, and tomato salad 50 *Frozen fruits 50 Tea or coffee 308 </div> |
| Dinner | <div>Calories</div> <div> Beef consommé 108 ½ Broiled chicken (1 pound size) 40 Garden spinach (1 cupful) 40 Julienne carrots (½ cupful) 34 2 Salted wafers 50 1 Teaspoonful of butter 35 *Chiffonade salad 93 Fresh strawberries (¾ cupful) Café Noir 400 Total 917 </div> | <div>Calories</div> <div> *Iced celery cocktail 280 2 Lamb chops (rib) 20 1 Grilled tomato 40 1 Slice of Melba toast 25 ½ Teaspoonful of butter *Vegetable aspic 35 Special diet dressing 100 *Banana baked in rum Café noir 500 Total 995 </div> | <div>Calories</div> <div> Strained vegetable broth 150 Salisbury steak (4 ounces) with Grilled mushrooms (8 medium size) 40 Fresh asparagus (8 stalks) 15 1 Teaspoonful of butter 50 *Vegetable salad; diet mayon- naise 30 1 Slice of whole-wheat bread 80 ½ Iced cantaloup 40 (4½ inches in diameter) Café noir 405 Total 924 </div> |



| WEDNESDAY | | THURSDAY | | FRIDAY | | SATURDAY | |
|--|----------|---|----------|---|----------|--|----------|
| | Calories | | Calories | | Calories | | Calories |
| Orange-juice (1 orange) | 76 | Half grapefruit | 50 | 1 Sliced orange | 76 | Orange-juice (1 orange) | 76 |
| Coddled egg | 70 | 1 Slice of whole-wheat toast | 80 | 1½ Ry-Krisp | 60 | Coddled egg | 70 |
| 2 Tablespoonfuls of thin cream | 50 | ½ Teaspoonful of butter | 25 | ½ Teaspoonful of butter | 25 | Tea or coffee | |
| Tea or coffee | | Tea or coffee | | 2 Tablespoonfuls of thin cream | 50 | 2 Tablespoonfuls of thin cream | 50 |
| Saccharine, if desired | 196 | 2 Tablespoonfuls of thin cream | 50 | Tea or coffee | | Saccharine, if desired | 196 |
| | | Saccharine, if desired | 205 | Saccharine, if desired | 211 | | |
| | | | | | | | |
| Grapefruit-juice (4 ounces) | 30 | Mutton broth | 165 | Consommé | 127 | Strained vegetable soup | 64 |
| Broiled live lobster (1½ pounds) | 82 | *Fresh shrimp salad | 34 | *Fresh vegetable timbale | 148 | Boiled tongue (2 slices) | 50 |
| New garden peas (1 cupful) | 34 | 2 Salted wafers | 50 | Tuna fish salad (2½ ounces of tuna fish) | 34 | New garden spinach (1 cupful) | 65 |
| 2 Salted wafers | | 1 Slice of watermelon (1½ inches thick) | 69 | 2 Salted wafers | 8 | *Cottage-cheese and olive salad | 80 |
| Tomato and lettuce salad; diet French dressing | 70 | 6 Ounce glass of buttermilk | 318 | *Coffee whip | | Melba toast (2 slices) | 25 |
| *Strawberry whip | | | | Tea or coffee | 317 | ½ Teaspoonful of butter | 20 |
| Tea or coffee | 296 | | | | | *Snow pudding | |
| | | | | | | Tea or coffee | 304 |
| | | | | | | | |
| Tomato aspic | 20 | Vegetable-juice cocktail | 236 | Clam broth | | Tomato-juice cocktail (4 ounces) | 20 |
| Breast of baby chicken (4 thin slices) | 120 | *Sweetbread omelet | 30 | Broiled halibut steak 4" x 3" x 1½" | 140 | *Chicken pie | 219 |
| Young string-beans (1 cupful) | 50 | Buttered cauliflower (¼ head) | 34 | *Escalloped eggplant | 80 | Fresh green peas (1 cupful) | 50 |
| 2 Slices of Melba toast | 80 | 1 Ry-Krisp | 25 | 1 Slice of whole-wheat bread | 80 | *Fresh asparagus salad; diet French dressing | 40 |
| 1 Teaspoonful of butter | 50 | 1 Teaspoonful of butter | 40 | 1 Teaspoonful of butter | 50 | 2 Salted wafers | 34 |
| *Cucumber salad | 40 | Mixed green salad | 124 | *Romaine and endive salad; anchovy dressing | 60 | Baked apple | 90 |
| Fresh pineapple with mint (2 slices) | 70 | *Brandy junket | | *Compote of fresh fruit | 60 | 2 Tablespoonfuls of thin cream | 50 |
| Café Noir | 430 | Tea or coffee | 489 | Tea or coffee | 470 | Café Noir | 503 |
| Total | 922 | Total | 1012 | Total | 998 | Total | 1003 |





NYHOLM



Dinner at dusk in the garden of Mr. and Mrs. Ben Smith's house in town. Joseph Mullen designed the lamps, chairs, and table with light shining through the mirror top. Glasses; Georg Jensen. Plates; Plummer. Napkins; Mosse. Empress silver; International

Lunch on a penthouse terrace, high above hot streets. Cream porcelain and snow-blossomed stephanotis make drama on a stark black table. Crystal and china; Georg Jensen. Shaded-monogram napkins; Mosse. Chairs; Hampton Shops. International's Continental silver

EATING OUT OF HOUSE AND HOME

ANY one who is stuck in town for part of the summer and has a piece of outdoors attached to her house or flat has therein the makings of a memorable reputation as a hostess. For friends, anchored in the city between week-ends, will never forget you if you give them lovely cool food in a fresh summer setting that makes them oblivious of their temporary fate.

On these pages, we show three versions of such settings—dinner at dusk in the city; drinks on a terrace overhanging the river; and lunch on a penthouse roof. And, while part of the charm lies in the fact that these are outdoors, the ideas for them are equally good if you move them inside.

The tables are, in a sense, cleared for action, with their tops of black lacquer and mirrored glass left uncovered. The shimmer of white and crystal, silver and lustre, has a frosty look. Even the flowers are white, the waxy, chill loveliness of the stephanotis in their wicker basket, the water-lilies serene in the shallow bowl, with the light beneath the table shining through them. The hurricane-lamps that Joseph Mullen designs (with bases in any metal, to order) are a triumphant solution of light for every sort of outdoor table, and the wicker basket from Irene Hayes is equally effective filled with garden flowers, or, when not filled, it may hold rolls.

And what to put on these fine tables, once they are set for summer? If the occasion is drinks, add, to the crisp carrot sticks and radish roses, flowerets of cauliflower that have been soaked in salted ice-water, perfect single leaves of cold artichokes, and chilled, peeled egg- or cherry-tomatoes, with a bowl of sharp mayonnaise for dipping. Investigate the wheaten biscuits that are no thicker than a piece of paper. Have minute fresh buns made to order and serve them with slices of Westphalian ham and Dutch mustard.

Don't think that summer soup has to be eternally jellied. Plan hot strained borsch or Madrilène for the one hot dish on a cold menu. Or serve a cold cream of leeks or a chilled curried or sorrel soup. Have brook-trout flawlessly boned by your fishman, glazed in a delicate aspic, and accompanied by wilted cucumbers with specks of chives. Have cooked bottoms of artichokes set in a well-flavoured aspic and served on slices of tongue as an entrée. Make a salad in the Southern fashion of cold cooked okra tossed lightly in French dressing, so the pieces are unbroken. Teach your cook how to sauté slices of tomato and *zucchini* (which you will find in the Italian markets) in olive-oil, drain them thoroughly on brown paper, chill them well, mix them thoroughly in French dressing, and serve as an entrée for lunch with a warmed whole loaf of Italian bread. Mix cold boiled rice with a well-seasoned purée of tomatoes.

For dessert, make your own snow-white clotted cream by dripping lightly whipped, heavy cream through a damp muslin, changing the muslin every two hours. With this, serve toasted oatcake wafers spread lightly with chutney. Pour over huge, chilled strawberries a sauce made by beating brandy and curaçao into French vanilla ice-cream. Pass a sugar-shaker of grated candied ginger with sections of honey-dew melon. If you are having many people out-of-doors, give them a beautiful dessert of strawberries and pineapple. Line a large tray that has sides with ice-cubes. Around the outsides, put huge strawberries on grape leaves. In the inside, directly on the ice, arrange balls of ripe pineapple that have been rolled in fresh grated cocoanut. Search the markets for green almonds and heap a mound of them in the centre of a huge green platter, ringed around by iced black cherries.



DRINKS ABOVE THE RIVER. ORLIK GLASS; PENDLETON TABLE

FUR BREVITIES

VOGUE'S FINDS OF THE FORTNIGHT

SHORT-CUTS to autumn—these new fur coats: all, with one exception, shorter than your skirt. And all, without any exception, decidedly easy on your cheque-book...you'll notice that the top price of these ten is about \$375, and that most of them are well under that figure. For one thing, their brevity—especially in the new short, boxy jackets of this season—means that they involve less fur; and that, therefore, you can afford to have them in finer furs. For another thing, August (as we've pointed out before) is the time when you get the newest, smartest designs in furs, the most leisurely, painstaking workmanship, at prices lower, probably, than they'll be later. Vogue's Fur Finds of the Fortnight—to supplement your other furs, or be your autumn and winter standbys—are in shops all over the country.



LONG

Above, left: Thirty-six inches long—this Carolyn Modes coat of soft grey squirrel, with bell sleeves and a swinging back. About \$265. Arnold Constable. Second: A full-length fur coat, like this of Mendoza beaver, is still an autumn classic. About \$120. Macy's. Third: Opossum—one of the season's ranking fur favourites—makes this knee-length coat, double-breasted and cut like a reefer. About \$225. Franklin Simon. Right: Further proof of the smartness of grey, this swagger coat of natural grey kidskin, full and flaring in back. About \$375. From Altman; Marshall Field

First, right: Wear it straight or as a wrap-around—this slim tuxedo coat of black caracal, thirty-two inches long. About \$325. Altman; Neiman-Marcus. Right, centre: For town or country, street or sport, this type of coat is indispensable. It's of ocelot, casually but impeccably cut, with a collar that's hardly more than a band. About \$230. Lord and Taylor. Far right: Raccoon is staging a comeback. Here, it's used in a smart way—in a shorter, fuller swagger coat (thirty-one inches long, to be exact) with a turn-down collar and slash pockets. About \$180. Macy's



MEDIUM



SHORT

Far left: You'll want, no matter what, a short fur jacket this year. Like this one of sleek Hudson Seal, twenty-six inches over all, with squared-off shoulders. About \$250. Bonwit Teller; Neiman-Marcus. Left, centre: A little longer—this double-breasted, four-buttoned reefer of black South American lamb, with notched revers. About \$140. Lord and Taylor. Left: The shorter the jacket, the longer the fur, the smarter the result. Witness this brief, bulky jacket of skunk, with sleeves that hit you way above the wrist. About \$255. Bonwit Teller; Marshall Field



SHOPS IN OTHER CITIES HAVE THE MODELS ON THESE PAGES

SEASON SELF-STARTERS



VOGUE'S FINDS OF THE FORTNIGHT

Five forward-looking dresses to lead you toward autumn: Opposite: Shirred black acetate-and-silk crêpe dress. About \$35. Black velours hat. Franklin Simon; Marshall Field

Top: Take your social life in this black acetate-and-silk crêpe dress, with sidewise shirring on blouse and skirt. Three-quarters sleeves. About \$35. Upshooting black antelope beret. Milgrim

Second: Still more shirring—this time in bands on blouse and pockets—on a wine-red silk-and-acetate crêpe dress. Boat neck-line. About \$60. Wine-red felt hat. Best; Marshall Field

Third: A dress to wear from noon onward—of black silk mixture jersey with vertical fulness assembled at the front; adjustable neck-line. About \$50. Black velvet tam. Bloomingdale

Left: Collect this dress for college or any informal happenings: of cadet-blue Botany wool with ample skirt; a red snake-skin belt. About \$30. Blue felt hat. Altman; Neiman-Marcus

Frock No. 7765: As bracing as the first nippy autumn day, this in-town-or-out dress with chunky revers and a six-gored skirt that flares just the slightest bit. Designed for sizes 12 to 20; 30 to 38

Frock No. 7758: For clubwoman or commuter, a dress with a draped bodice and a wrapped waist-line; its sleeves shirred above the elbow. Folded bias collar. Designed for sizes 14 to 20; 32 to 42

Frock No. 514: Wear this at first with no coat, later on under your furs—a slim dress with bodice fulness, a draped neck-line for you to catch with your clips. Designed for sizes 12 to 20; 30 to 42

Frock No. 7763: Whether your life includes country week-ends or college week-ends—have this dress (in, say, bright wool) with its dotted lines of stitching. Designed for sizes 12 to 20; 30 to 40



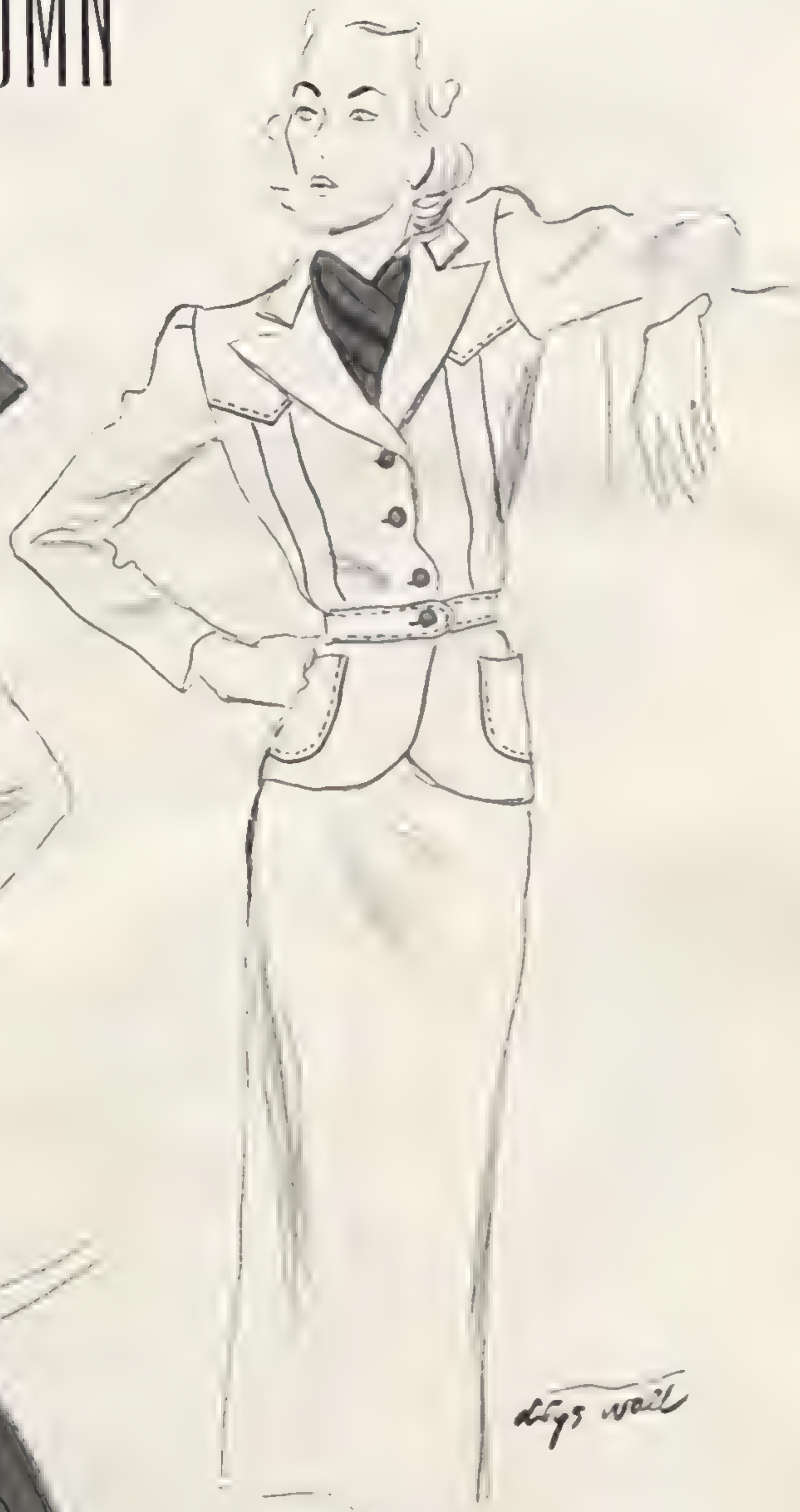
AUGURIES FOR AUTUMN



517



516



days wait

7760

7568

The back views are shown on page 90

Suit No. 517: A straight-skirted, tailored urban suit with a jacket to your hip-bones and inserted sections in front that look like a vest, but really aren't. Designed for sizes 12 to 20; 30 to 38

Suit and Top-Coat No. 516: A trio for post-Labor Day cool weather. Both the neat jacket and the casual top-coat are collarless; the skirt is slim and straight. Designed for sizes 12 to 20; 30 to 40

Jacket No. 7760; Skirt No. 7568: Wear these to the first kick-off; box-pleated Norfolk jacket, "Easy-to-Make" skirt. Add a bright scarf. Jacket designed for sizes 12 to 20, 30 to 38; skirt, 25 to 34



Discoveries in Beauty

SHOULD you unexpectedly sniff an exciting new fragrance only to have some one tell you it is shocking, don't think your informant has gone catty on you. "Shocking" is a name. It is the name of Schiaparelli's new perfume, which you see in the photograph above, and it is typical Schiaparelli in every detail.

The scent itself is spicy, vivid. The bottle was inspired by the dressmaker's dummy that Schiaparelli used when she made the clothes for Mae West in her newest picture. Encased in a lace-edged glass bell, as Victorian treasures used to be, the top of the bottle is garlanded with little bright flowers, and the whole business has just the touch of madness that brings an instant, acquisitive gleam to the eyes of the beholder. You'll smell "Shocking" in smart places everywhere, as soon as women can find it, for it is so new that, together with a complementary lipstick, it is just at this moment of writing reaching the important stores throughout the country.

In our points in the July 15 issue on what leaves you cold, and beautiful, during a heat-wave, we cited the advantages of changing heavier winter creams to lighter ones for summer. Frances Denney has a concrete example of this theory in her brand-new Summer Cleansing Mixture. Here is a cream that is as cool as a breeze. It has a frosty feeling on your skin, and it doesn't leave a trace of oil or stickiness after it has been wiped away. It does a thorough job of cleansing, however, and makes your face feel fresh as well as clean. Put it on your midsummer cosmetic list, then on your face, and you will give Miss Denney your blessing. You will find it at Franklin Simon, in New York, and in shops in other cities where the Denney preparations are sold.

There is something so utterly lovely about beautiful sachets that we have always wondered why people didn't pay more attention both to making and using them.

The newest bit of enchantment in this line comes from Helena Rubinstein. These are small satin sachets in the perfect, delicious shade of pink with corded edges; and larger ones of a waffled pink fabric scented with gardenia, lilac, carnation, or jasmine. Then, to make everything lovely, the floral eaux de toilette have been perfumed with the same fragrances. These are in the handsome flask bottles with gold ball tops, and you could look for days and not find a more enchanting week-end gift than a harmonious duo of the sachets and eau de toilette.

Madame Rubinstein's Pasteurized Milk Bath has also acquired two new fragrances, pine and jasmine, that will linger pleasantly on your skin. If you haven't tried this before, you have missed a lot of fun because being buoyed up by fragrant, milky bubbles puts taking a bath among the major summer diversions.

With this summer's lighter make-up, blue-red lipsticks are coming back into their own as a vivid accent on delicate faces. Dorothy Gray's new Royalty Red shade manages to make your skin look whiter by its own contrast of deep colour, and it looks new and dramatic. The texture of these lipsticks is the same that Dorothy Gray addicts swear by, because it goes on easily and smoothly, yet is never so soft that it smudges.

If you want to tone your nail polish with the Royalty Red shade, the new Peony is a good colour. There is a whole range of new Dorothy Gray nail varnishes which gives you wide choice the next time you have polish colours on your mind.



SOUS LE VENT
GUERLAIN

THE CHARM OF *Youthful Lips*

DIET AND FARE WELL

(Continued from page 76)

Through the day Tangee's Magic Color Change Principle gives lips youth's rosy allure

Have lips that everyone admires for their youthful, *natural* beauty. Tangee ends that aging "painted look". Orange in the stick, it changes on your lips to luscious blush-rose, appeal-

ing and *chic*. Fashion leaders say: "Avoid a painted look—it's never suitable or smart." So use Tangee—one lipstick that *isn't* paint. Also use Tangee Rouge for youthful color in cheeks.



While you sleep, Tangee Lipstick's special cream base softens and soothes your lips

Apply Tangee Natural Lipstick tonight, before you go to bed. Tomorrow morning, you will be delighted to see how smooth your lips are, how softly tinted. Tangee, unlike ordinary cos-

metics, need not be removed at bedtime, for its special cream base is an overnight beauty aid. It ends drab "morning look"; does not rub off on bed linen. Try Tangee: 39¢ and \$1.10.



PAINTED GLARING LIPS



TANGEE GLOWING LIPS

World's Most Famous Lipstick
TANGEE
ENDS THAT PAINTED LOOK

BEWARE OF SUBSTITUTES!

There is only one Tangee—don't let anyone switch you. Be sure to ask for TANGEE NATURAL. If you prefer more color for evening wear, ask for Tangee Theatrical.

THIS SUMMER
use Tangee Creme
Rouge, it's water-
proof... its natu-
ral blush-rose
color never fades
or streaks even in
swimming.



The George W. Luff Co., 417 Fifth Ave., N. Y. C.

THE most usual cause for overweight is that, as we grow older, we eat more and exercise less. While this state grows upon us slowly, the realization usually comes suddenly, and it is the sudden, desperate discovery that she has gotten really fat that leads a woman into trick methods of reducing. Any one who does this gambles dangerously with her health and well being.

If you are seriously overweight, you should have a general physical examination by a competent physician. Then, if you are normally healthy in every respect but for the damnable extra pounds, you can reduce safely and surely by following a diet adequate in every diatetic essential (vitamins, minerals, et cetera) save calories.

In case you have only the vague idea on the subject that is prevalent among most lay persons, a calory is a unit of food energy. The number of calories needed to run the human body for a day can be compared roughly to the amount of gasoline to run a motor a given distance. Certain foods (butter, rich sweets, et cetera) are concentrated forms of this energy. Others (green vegetables, fruits, et cetera) are very low in caloric value. Thus, no kind of food need be entirely precluded from a reducing diet; it is a matter of balancing the caloric budget.

The régime for a week given on pages 76 and 77 provides these balanced diets, and, while they give you very good food and seem generous in amount, they actually suggest less than half the usual amount of food consumed in a day. With variations that retain the approximate caloric amounts, this diet can safely be continued for several weeks, and the average person should lose from three to four pounds a week.

You can add a cup of bouillon or tea or tomato-juice between meals, if you get hungry. If there is an occasion when you *have* to drink a cocktail, order a dry Martini (one!).

Here are the recipes for the menus on pages 76 and 77, and you can refer to their caloric value when you want to make substitutions in continuing the diet.

Have all your foods measured with a measuring-cup and a set of measuring-spoons. A teaspoonful of butter means a *level* teaspoonful always. When you use saccharine for sweetening, don't use too much, or you get a bitter taste. Warn your cook to use a low flame when cooking with mineral oil. D-Zerta is specified in the dessert recipes, because it has no food value.

DIET FRENCH DRESSING

$\frac{1}{2}$ cupful of mineral oil
1 cupful of vinegar
 $\frac{1}{2}$ grain of saccharine
Salt
Pepper
Paprika

Mix ingredients well and keep in a container. Shake well before using.

DIET MAYONNAISE

1 egg yolk
2 cupfuls of mineral oil
Juice of half a lemon
2-4 tablespoonfuls of vinegar
Salt, pepper, mustard to taste

Beat egg yolk, add lemon-juice, mustard, salt, and pepper, then oil drop by drop, until it is thoroughly worked in, not increasing the amount until you are sure mixture will not separate. Add vinegar to proper consistency.

CREAM OF CLAM SOUP

6 ounces of milk 5 clams

Reserving the juice of the clams, chop the clams, but not finely, return them to the juice, and heat slowly to the boiling-point, then let simmer for ten minutes. Scald milk with celery salt, mace, parsley, and bay-leaf, remove seasonings, and add milk to clam liquor. Season with salt and pepper.

CELERY COCKTAILS

Fresh crisp celery is cut into three-inch pieces and put through a meat-grinder or vegetable-press, strained, and served with an equal amount of grapefruit-juice.

MACÉDOINE OF VEGETABLES WITH EGG

$\frac{1}{4}$ cupful of cooked diced carrots
 $\frac{1}{4}$ cupful of cooked diced string-beans
 $\frac{1}{4}$ cupful of cooked chopped celery
2 rings of green pepper, finely chopped
Onion-juice, salt and pepper
Rub bowl with garlic, if desired

Marinate ingredients in special diet French dressing for one hour. Drain, arrange on leaf of lettuce, garnish with a sliced hard-boiled egg.

ROMAINE AND ENDIVE SALAD, ANCHOVY DRESSING

Leaves of romaine and endive are separated, washed thoroughly, and put in ice-water to become crisp. Use three or four stalks of endive and four leaves of romaine. Garnish with strips of red or green pepper and serve with anchovy dressing. (Add two tablespoonfuls of finely chopped anchovies to regular diet French dressing.)

CHIFFONADE SALAD

$\frac{1}{4}$ cupful of diced beets
 $\frac{1}{2}$ hard-cooked egg, sliced
1 teaspoonful of minced onion

Combine ingredients and marinate in diet French dressing and serve on crisp romaine.

VEGETABLE ASPIC

1 package of lemon D-Zerta
 $\frac{1}{4}$ cupful of warm water
1 tablespoonful of tarragon vinegar
Pinch of salt

Dissolve the D-Zerta in warm water. Add vinegar and sweetening. When slightly thickened, fold in

$\frac{1}{3}$ cupful of grated raw carrot
 $\frac{1}{3}$ cupful of grated raw cabbage
 $\frac{1}{3}$ cupful of finely chopped cooked string-beans
1 tablespoonful of chopped green pepper
1 tablespoonful of celery

Turn into individual-size ring mould. Chill until firm. Serve on crisp lettuce with diet mayonnaise.

COTTAGE-CHEESE, WATERCRESS, AND TOMATO SALAD

One heaping tablespoonful of cottage-cheese is arranged on a quarter of a bunch of watercress and garnished with two slices of tomato. Diet French dressing may be used.

COTTAGE-CHEESE AND OLIVE SALAD

Arrange one heaping tablespoonful of cottage-cheese on lettuce leaf. Slice four stuffed olives and arrange over top of cheese. Serve with diet French dressing.

CUCUMBER SALAD

Peel a four-inch cucumber and cut in halves lengthwise. Remove pulp from centre, being careful not to break outside. Peel half a tomato and cut in cubes. Mix the cucumber pulp, tomato, a stalk of chopped celery, salt, pepper, and onion-juice, and moisten with diet mayonnaise. Fill cucumber halves with mixture and arrange on lettuce leaves. (Continued on page 92)

So you may be sure of the loveliest
shade for you... Lucien Lelong provides three

"Shade Testers" in each package of
'Duwetyn' Face Powder!



EXCLAIM first over the *leakproof* package, a glorious travel-companion that ends forever leaks and spills and disarray. Then the fragrance of 'Duwetyn', slightly muted, to prevent interference with your perfume. Then the simplicity with which Lucien Lelong defines his tones as Roseate (rose-hued) or

Aureate (golden-ivory), with three Related Shades in each—affording a color scale at once comprehensive and exact. And then the thoughtfulness of Shade Testers that let you experiment with three related shades, unhurriedly, under familiar conditions, until there is no hazard in your choice. **\$1.50** REFILLS \$1

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Don't let the sun give you a leather skin! Here's
a new kind of protection against harmful sun-
burn...a cream of proved preventive properties

**PHILLIPS' Milk of Magnesia
TEXTURE CREAM**



PLAY outdoors; enjoy the stimulation of sun and wind! But first protect your skin from deep, harmful burning.

Here's a remarkable new help in protecting against the painful and disfiguring effects of sunburn. Phillips' Milk of Magnesia Texture Cream!

This new-type cream has been proved by clinical tests to have highly preventive properties against sun-damage, due to the action of the milk of magnesia.

Troubled with Acid Skin? Is your skin beginning to look old and "thick?" Is it losing its fresh tone, its natural softness and smoothness, and developing such ugly faults as enlarged pores, oily shine, blackheads, scaly roughness? Here's an entirely new kind of beauty-giving action—Phillips' Milk of Magnesia Texture Cream!

You know how milk of magnesia taken *internally* helps to relieve excess gastric acidity. In just the same way this new-type milk of magnesia cream acts *externally* on the excess fatty acid accumulations on the skin, thus helping to beautify your skin and to overcome unsightly blemishes.

PHILLIPS' Milk of Magnesia CLEANSING CREAM. A cleansing with this cream is a delightful experience! It not only loosens and absorbs the dirt and make-up from the pores, but neutralizes the excess fatty acid accumulations as it cleans.

**PHILLIPS' Milk of Magnesia
TEXTURE CREAM**

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I enclose 10¢ for postpaid trial jars of your two creams

Name.....

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MODIGLIANI (1884-1920)

And his portrait of the "Girl with
Blue Eyes" (see page 65 of this issue)

THE life of Modigliani was a repetition of the familiar and tragic story of the unrecognized genius in art: the story, in short, of Cézanne, Seurat, Van Gogh, and Rousseau.

During the thirty-six tragic years of Modigliani's life, he was never beyond the reach of poverty. As a painter, he could never afford a proper studio, professional models, good canvases, or the best paints. Throughout his fifteen years in Paris (three of which he devoted to sculpture), he lived practically from hand to mouth, often painting with extraordinary zest on scraps of borrowed canvas. He died in a charity hospital, of neglect, disease, and alcohol. And yet to-day, by a fantastic turn of fate, he is generally estimated the most important Italian painter since the death of Canaletto and Guardi in the last half of the eighteenth century.

It is one of the ironic chapters in art that a country should, for five hundred years, have so completely dominated the art of the world and then, for one hundred and twenty-five years, run so completely dry as not to give birth to a single painter of the first magnitude.

The canvas reproduced in this issue is a portrait of Jeanne Hébuterne, the girl who, during the last years of Modigliani's life, devoted her every thought and care to him and who, when he died, committed suicide by throw-

ing herself from a window in order to accompany him to the grave.

Modigliani painted several portraits of Madame Hébuterne, of which this is perhaps the best known. It has frequently been reproduced in Europe, both in colour and in black and white. It was painted in Paris, in 1917, three years before the death of the artist and the model. The likeness, like so many of his portraits, at first bears the appearance of naïveté, but, upon a closer inspection, the rhythmic aberrations in it are seen to be carefully studied. Modigliani admitted that he was a good deal influenced by the African sculptures which, during his day, were being so carefully studied and collected by Picasso, Vlaminck, Derain, Matisse, and other painters. The African sculptors of the eighteenth century—particularly those of the Baoulé tribe—had a manner of elongating noses, lengthening faces, and resorting to a series of skilfully placed ovals in order to express the human face or figure.

There are forty paintings by this artist in American collections; a dozen in the Chester Dale collection alone. His most important pictures were undoubtedly his nudes, of which he left ten major examples, all painted during the last five years of his life.

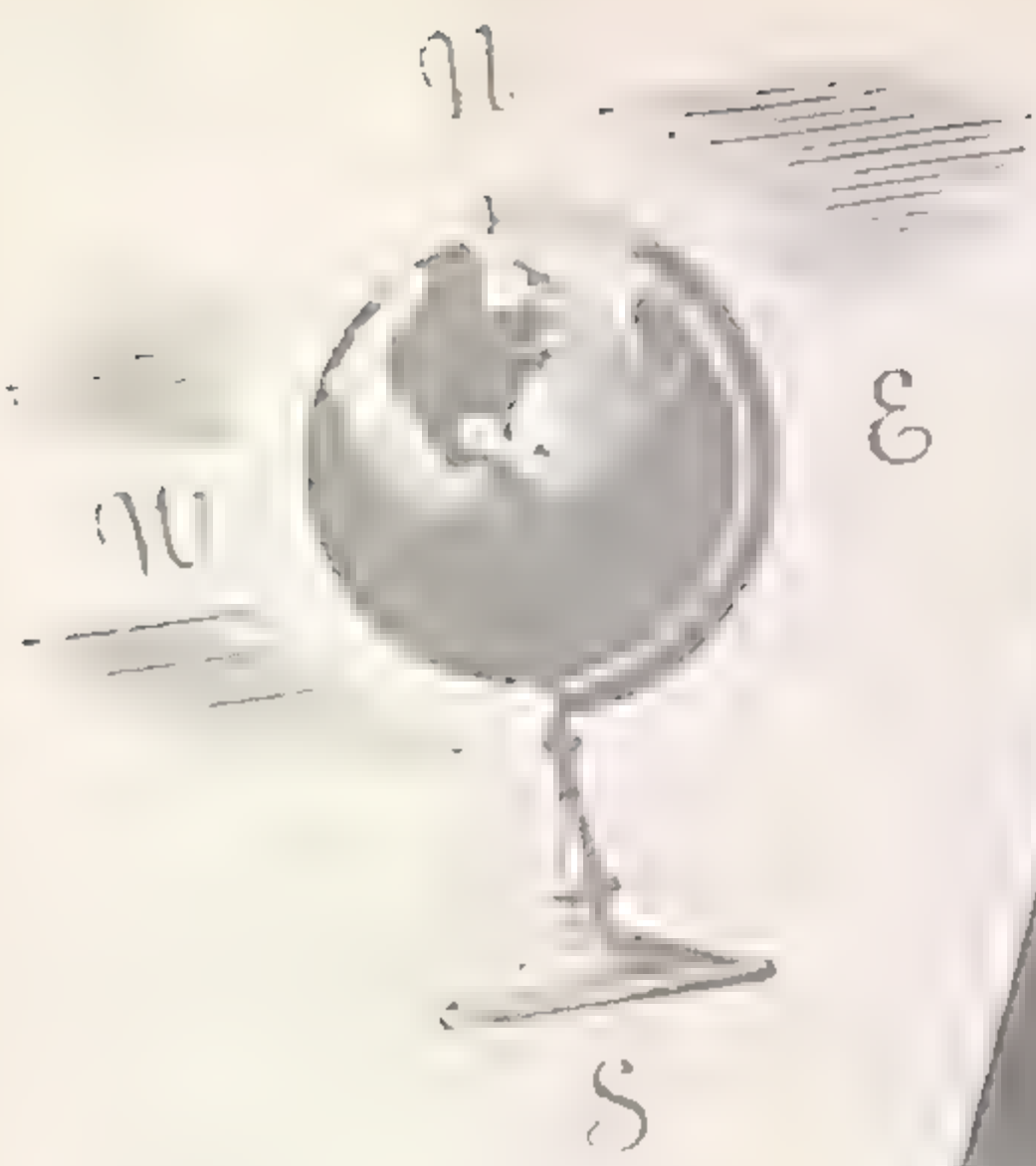
Many of Modigliani's canvases have been acquired by the museums of Italy, France, England, and America.

DESIGNS FOR DRESSMAKING



These designs, shown also on pages 84 and 85, are Auguries for Autumn upon which you can depend. They are designed for sizes: 7763 and 516, in 12 to 20, 30 to 40; 7758, in 14 to 20, 32 to 42; 514, in 12 to 20, 30 to 42; 517, 7760, and 7765 in 12 to 20, 30 to 38; and 7568, in 25 to 34

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THE RADIO OF TODAY OFFERS *Lazy* TUNING

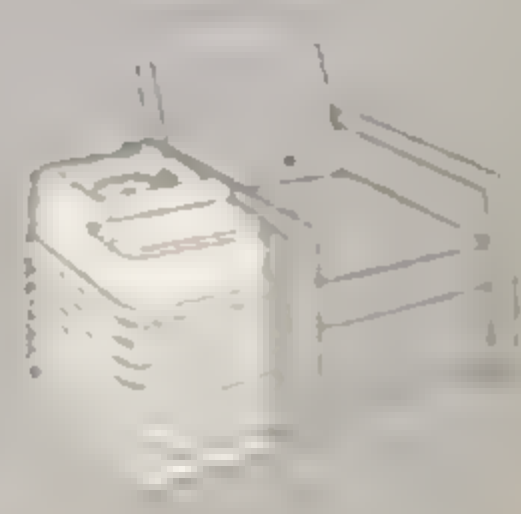
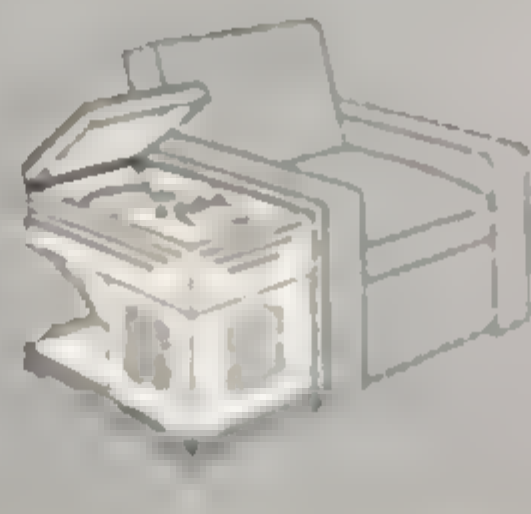
Without even rising from restful armchair or chaise-longue, you now tune in the ends of the earth, your favorite stations near or far... For here is no scanty handful of stations to be selected by remote control. Here are *all* stations! Everywhere! All at your fingertips!... Yes, radio finally has become companionable, nestles at your knee—unobtrusive—convenient... And what decorators hail as a style innovation, your own good taste instantly affirms for sheer practicality: "At last, radio beauty *and* radio convenience! No longer 'a box against the wall.'"

Acclaim on a nationwide scale has caused the creation of twenty-six Zenith Arm Chair Radios. Three finishes are available—walnut, ebonized and bone white. A phonograph combination and a radio-bar are included... To insure perfect reception, Zenith short wave receivers with three bands and over are sold with Zenith Antenna... \$5.00 extra; and, for the same reason, Zenith tubes are used throughout. Prices slightly higher in the West and South.

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ARM CHAIR RADIO

EUROPE, SOUTH AMERICA OR THE ORIENT... **GUARANTEED EVERY DAY OR YOUR MONEY BACK***

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26 ARM CHAIR MODELS TO CHOOSE FROM \$29.95 UP

Tomorrow's fashions, lovely, smart...a thousand tomorrows of lustrous, colorful, beautiful wearability! For **NUROD SEAL'S*** exclusive dressing and dyeing process lengthens the life of the fur, enhances the beauty of the natural pelt. For irreproachable styling, economical wearability and guaranteed satisfaction, insist upon the **NUROD SEAL*** label. \$139.

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DIET AND FARE WELL

(Continued from page 83)

VEGETABLE SALAD

½ cupful of shredded cabbage
¼ cupful of raw shredded carrots
¼ cupful of raw shredded celery
1 tablespoonful of chopped green pepper
Onion-julce, salt and pepper

Marinate in diet French dressing. Drain, and serve on leaves of lettuce with diet mayonnaise, if desired.

FRESH SHRIMP SALAD

Mix enough diet mayonnaise with ten fresh shrimp to hold them together. Arrange on crisp lettuce leaves, garnish with a hard-boiled egg, sliced, four slices of tomato, and parsley.

FRESH ASPARAGUS SALAD

Marinate five stalks of asparagus in diet French dressing and chill. Cut slice of green pepper ring, slide the asparagus through pepper ring, and arrange on crisp lettuce leaves. Pour over diet French dressing.

ESCALLOPED EGGPLANT

Pare eggplant and cut into cubes. Soak three-quarters of a cupful of the cubes in small quantity of boiling water until soft, then drain. Sauté in a teaspoonful of butter a quarter of a chopped onion, a tablespoonful of finely chopped parsley, and a tablespoonful of chopped pimento. Pour into buttered baking-dish, sprinkle on a tablespoonful of crumbs, and bake until crumbs are brown.

SWEETBREAD OMELET

Parboil sweetbreads and cut into small pieces. Mix with one egg and one and three-quarters ounces of milk, previously beaten. Melt a teaspoonful of butter in an omelet pan and pour in mixture. Cook until golden brown. Serve at once.

MINCED HAM OMELET

1 egg
½ teaspoonful of butter
4 tablespoonfuls of chopped ham

Put half a teaspoonful of butter in hot omelet pan. When melted, add one egg slightly beaten, salt, pepper, and two tablespoonfuls of chopped cooked ham. Cook until firm without stirring. Roll and turn out on hot plate.

CHICKEN PIE

Place two ounces of stewed chicken in the liquid in which the chicken has been stewed in a small pie dish. Add pinch of mixed herbs, a little stewed celery, a few boiled Brussels sprouts.

Make a pastry crust of three-quarters of an ounce of flour and one teaspoonful of butter, keeping a little flour for rolling-pin and board. Cover chicken with pastry and bake in a hot oven.

FRESH VEGETABLE TIMBALE

½ cupful of cooked carrots
½ cupful of cooked string-beans
1 stalk of celery
1 tablespoonful of green pepper
Onion-julce, salt and pepper
Garlic, if desired; dash of Worcestershire sauce

Chop together.

Beat an egg, but use only half the egg, and add to it two ounces of milk. Fill timbale mould or individual ring with vegetables, and add egg and milk. Set in pan of hot water, cover with buttered paper, and bake for fifteen minutes.

FRESH VEGETABLES EN CASSEROLE

Sauté in mineral oil until slightly tender.

¾ cupful of diced carrots
¼ cupful of finely cut string-beans
¼ cupful of finely cut celery
4 tablespoonfuls of chopped peppers
2 tablespoonfuls of chopped onions
Salt, pepper, garlic, if desired
Dash of Worcestershire sauce

Add to the cooked mixture a cup of canned tomatoes. Pour into individual casserole. Bake in oven from three to four hours and add four cooked mushrooms or three stalks of asparagus as garnish.

BANANA BAKED IN RUM

Cut banana in half, lengthwise, and place in shallow pan. Squeeze a little lemon-juice on banana and sprinkle it with a teaspoonful of brown sugar and a tablespoonful of rum. Cook until soft.

BRANDY JUNKET

Heat six ounces of milk until lukewarm. Add a quarter of a tablet of junket dissolved in cold water, a quarter of a grain of saccharine, finely crushed, and a quarter of a teaspoonful of brandy or vanilla extract. Pour into a mould, and place in warm room until set, then in refrigerator to cool.

SNOW PUDDING

2 teaspoonfuls of gelatin
3 tablespoonfuls of cold water
1½ tablespoonfuls of lemon-juice
¼ grain of saccharine (crushed)
½ cupful of boiling water
White of one egg

Soak gelatin in cold water, add boiling water and lemon-juice. Then, add saccharine to stiffly beaten egg white and add to gelatin when the gelatin has begun to set.

COFFEE WHIP

Make this in the same way as the snow pudding, using coffee in place of the boiling water and lemon-juice.

STRAWBERRY WHIP

2 teaspoonfuls of gelatin
3 tablespoonfuls of cold water
1½ tablespoonfuls of lemon-juice
¼ grain of saccharine (crushed)
½ stiffly beaten egg white
½ cupful of boiling water
¾ cupful of mashed strawberries

Make this in the same way as the snow pudding.

FRESH PEACH WHIP

Follow the directions for strawberry whip, substituting one medium-size peach (mashed) for the strawberries.

ORANGE ICE

Juice of one and one-half oranges
1 tablespoonful of lemon-juice
½ cupful of cold water
¼ grain of saccharine (crushed)

Mix together and freeze in ice compartment of refrigerator.

FROZEN FRUITS

One package of Lemon D-Zerta dissolved in warm water. When slightly thickened, fold in half a sliced orange, six sliced strawberries, and a quarter of a sliced peach. Place in ice compartment of refrigerator to freeze.

COMPOTE OF FRESH FRUIT

Arrange in individual compote dish.

1 thin slice of fresh pineapple
2 slices of orange
2 tablespoonfuls of cantaloup, cut in quarter-inch cubes
4 watermelon balls
6 or 8 raspberries or
4 or 5 strawberries laid on top on pint leaves



"Let's live it all over again"

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A NEW PLEASURE has come into the world—tens of thousands of people are now enjoying it—

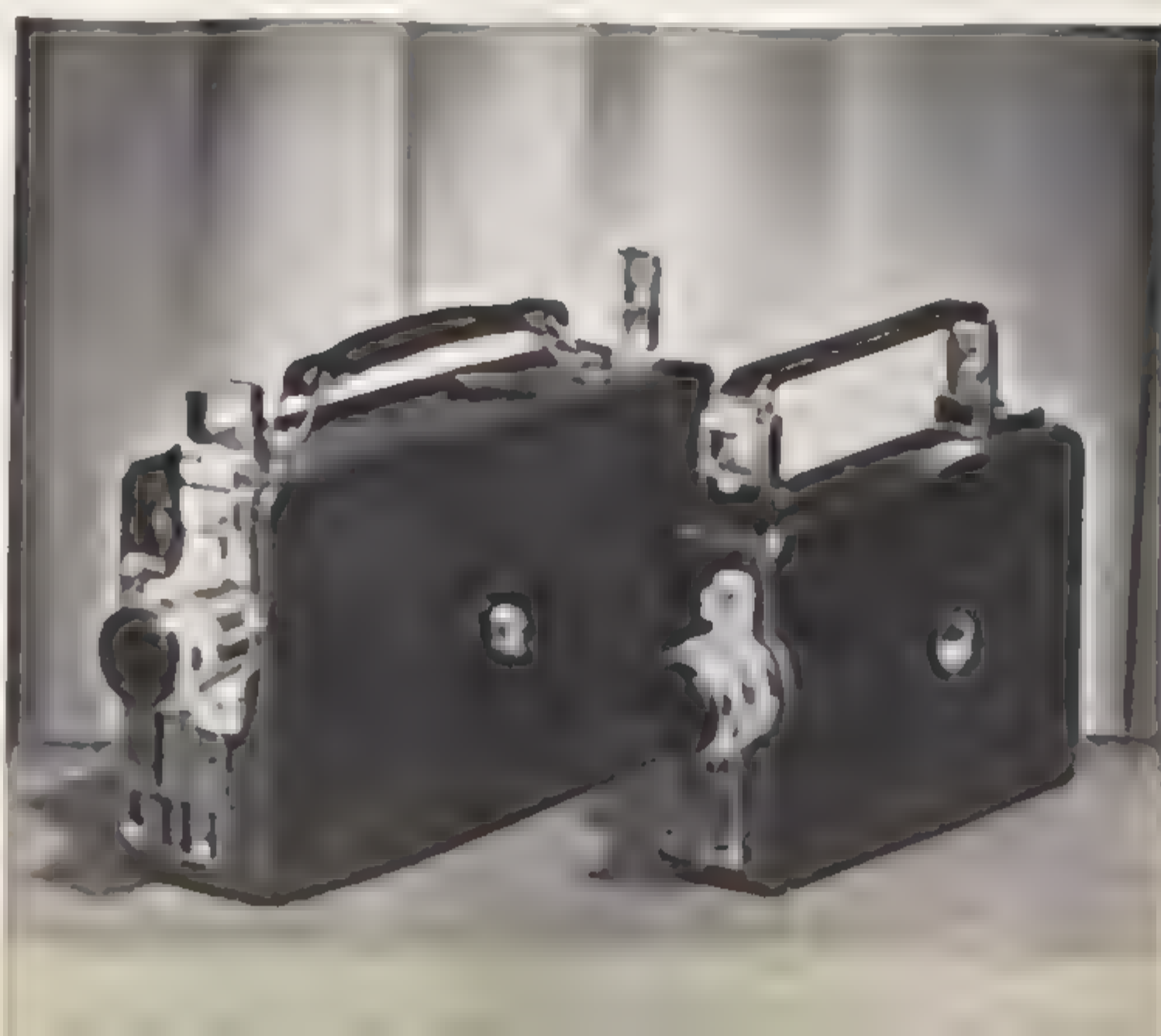
The means of bringing back happy moments, beautiful scenes, adventures—and making them live again, fresh and vivid as when they first happened—is yours with a movie camera.

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you go this summer, and make some interesting films to show when you get back. You'll find it doubles the pleasure of any experience at the time—and gives you lasting satisfaction afterwards.

Eastman's finest home movie cameras—Magazine Ciné-Kodak and Ciné-Kodak "K"—make it easy and simple for anyone to take home movies.



CINÉ-KODAK "K" is the world's most widely used 16 mm. home movie camera—it's so simple, yet so fine. You get clear, brilliant movies at the touch of a lever. Performs beautifully for the beginner, and, as your skill increases, responds to every exacting demand. Loads with full 100 feet of 16 mm. film. With *f*.1.9 lens, \$88.50; including carrying case, \$100. A new low price.

FULL-COLOR KODACHROME


And now you can get the thing you've longed for as the perfection of picture taking—movies in full, natural color. These 16 mm. cameras give you either black-and-white or color movies. For radiant, lifelike color—load your camera with Kodachrome, Eastman's new color film. No fuss, no extra equipment, simple as black-and-white.

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MAGAZINE CINÉ-KODAK loads in three seconds. You don't touch the film. It comes in a magazine. Just slip the magazine into place, close the camera cover and shoot. Effortless loading is only one of six new features in this remarkable pocket-size movie camera. With fast *f*.1.9 lens, \$125; including combination carrying case, \$137.50.

DELIGHTFUL FORMULA

for Cool, Fragrant Beauty



Helena Rubinstein! Her name is on the lips of the most beautiful women that walk the earth . . . for to her they owe the beauty of their silken-soft skin. To her they owe that lovely, youthful contour of face and throat. To her they owe their slim, smooth bodies . . . their graceful hands . . . their glorious hair. And now Helena Rubinstein adds to the many fruits of her genius this Delightful Formula For Cool, Fragrant Beauty:

FIRST, A BEAUTY EXPERIENCE OF SHEER DELIGHT, Helena Rubinstein's Foamy Pasteurized Milk Bath. It bubbles and swirls about you . . . pampering you into a tingling aliveness. Like Venus rising from the foam, you step from this luxurious bath with newborn beauty and vitality, a snow-white body, orchid-smooth, delicately fragrant. Jasmine, Pine, or Enchante. You will want the sumptuous 10.00 size. It lasts for ages!

NEXT, COVER EVERY INCH OF YOU with Helena Rubinstein's twinkling Town or Country Eau de Toilette (infused with Town or Country Perfume) until you feel like a fragrant, dew-drenched flower. Town is gay, romantic, subtly inviting. Country is cool and casual, with the haunting fragrance of sweet-smelling leaves. Each 4.25. Town and Country Perfumes, each 7.50. The set, 15.00.

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SHOP-HOUND GOES HUNTING



AT the fine little furriers, you feel as though you really were in at the kill. They let you share in all the stages of development of your coat, and pay attention to your whims. You know that the skins are carefully picked and handled with loving care—and that there is a keen supervision of details. If you like the intimate atmosphere of a small shop, these are your game.



This jacket is a ball of fur—soft, light, compact. The skins are sable-dyed kolinsky—that perfect, tawny shade. Round, three-quarters sleeves, brief revers, and no collar at all are good points. You wear this jacket on practically any occasion, late afternoon or evening, and never have to worry your sleek head about not having just the right wrap. *Inéluctable*, as the French might say. Richard Koppen, 17 West Forty-Fifth Street, designed this jacket. About \$450, proportioned exactly to your height. Three-quarters length coats in baum-marten or ermine are also done with great distinction here. They have all that nice new simplicity of line and detail that gives such a clean-cut, thoroughbred look.

Stofsky, 426 Madison Avenue, makes Persian lamb coats that fit as smoothly as the skin on the plum. All due to a Talon-fastener, closing right up the front. This does away with all overlapping or bulk. The bulky fur coats at this furrier's, on the other hand, are the bulkiest of all. If you've decided that life can't go on any longer without one of the casual furs, look at Mr. Stofsky's hip-length coats in opossum or skunk. These have a fine directness of line, and a good brisk out-of-doors air. Perfect town-and-country coats, with emphasis on line and fur.

A. Fisher, 4 East Forty-Sixth Street, has this Gay 'Nineties jacket—keyed to those first autumn days in town. About \$225, to order, in brown caracal. While looking at this furrier's great variety of designs, don't miss a full-length Hudson seal coat, with wide straight sleeves and a tuxedo front—a comforting all-around type of fur coat to have.

This chubby skunk jacket, far right, is a darling. You can order it for about \$175 at A. H. Green, 535 Madison Avenue. As for Mr. Green's famous Russian ermine shoulder-capes, you can still buy them, in spite of rising prices, for under \$150. The new versions have V or rounded backs, square shoulders, and round collars, fastened with tail-tab bow-knots.



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FALL fashion news spotlights the new squarish base set off by a luxury of detail in corded top and finger-tip handle.

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Fall Fashion Release

OF NELLY DONS IN ENKA RAYON

Headlining the fall fashion picture is a group of Nelly Dons in Nelda Crepe, woven of Enka Rayon. Crisp silhouettes, unusually nice details—washable to make them wonderfully practical. Just try one on.

• Left. Feminized version of the shirtfrock in a classic dot. Pleated bands on blouse emphasize the "T" silhouette. Long or short sleeves. Clipper Blue, Redwood Rust, Spruce Green, Chestnut Brown, Ebony Black. Sizes 12 to 44 \$5.95

• Center. Shirt-band collar and vertical slot pockets on a Dobby Nelda Crepe. Stud-like jewel buttons and narrow kid belt. Navy, Spruce Green, Redwood Rust. Sizes 14 to 44 \$5.95

• Right. Exclusive Mistress Mary horizontal Bayadere stripes. Casual blouse with talon fastener. Ebony Black, Chestnut Brown, Spruce Green. Sizes 12 to 20 \$5.95



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SHOP-HOUND TAKES THESE SNAPS



YOU all know about the chic and enduring qualities of alligator hand-bags. You know all about the superior virtues of Miss Penn's hand-made bags. So Shop-Hound will confine herself to a few terse remarks. The alligator hand-bag (above, right) comes from Miss Penn, 501 Madison Avenue. It has a very smart silver-gilt pencil lock, contains her pop-up cigarette-case, and has a swinging change compartment, divided. Miss Penn is also making tweed bags with handsome enamel monograms.

The little album-watch, above, is the newest kind of time-piece to slip in your hand-bag. Actually, it's not much bigger than a postage-stamp. Inside the album are thin gold leaves, on which to reproduce tiny snap-shots of your best beloveds. Or use the space to list a few telephone numbers. About \$125, at Cartier.



To keep your engagements strictly on time, Udall and Ballou suggest this slick little note-book with a watch embedded in the cover. No more excuses, please, for being fifteen minutes late. . . . The watch has a seventeen-jewel movement, in a fourteen-carat gold case. The

note-book has a black sharkskin cover, gold edges, and a gold pencil. About \$110. Those of you who never can think of anything new to give a man—and who can?—ought to rejoice in the idea of the perpetual-calendar penknife, left. You adjust the calendar on the first day of each month, and always have the day keyed to the date at your finger-tips. About \$55 in a gold case; about \$35 in a silver case. Also at Udall and Ballou, 734 Fifth Avenue.

The pencil-spectacle from Lugene, below, is a chic addition to any hand-bag. There's an eighteenth-century finesse to the frame, which comes in simulated shell—vivid colours or a flesh tint. A navy-blue frame, in a limber white-and-navy-blue leather case, would be smart for sports. About \$12 for the frame and case. The pencil-lorgnette, in its enamelled sheath, just covers the pupil of the eye, but picks up numbers in the telephone directory and items on the luncheon menu; about \$25. There are any number of these good ideas at Lugene, Inc., 600 Madison Avenue.



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SEEN AT PARIS PARTIES

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Above: At the Faucigny-Lucinge cocktail party, Madame Chadourne (left) wore Suzy's wrapped chéchia of cherry-red satin ribbon. The beautiful Mrs. Michael Arlen (right) wore Suzy's turban of cyclamen and blue chiffon

Left: Princess Karam of Kapurthala—one of the best-dressed women in Paris this season—wore Mainbocher's blue taffeta dress, with a dipping, uneven hem-line, to André Durst's cocktail party. Reboux's tiny flower toque

ONE of the smartest cocktail parties that Paris has seen in years was given recently by the Prince and Princesse Jean-Louis de Faucigny-Lucinge, at The Buttery, which they had taken over—lock, stock, and barrel—for the occasion. (The Buttery, as you probably know, is the enormously successful restaurant of the Exposition's English Pavillon—Prince Jean-Louis de Faucigny-Lucinge, incidentally, helped to launch it.)

The food was typically English: potted shrimps served in little individual casseroles; Scottish smoked salmon and York ham; celery and radish sandwiches. And great bowls of fresh strawberries, with Devonshire cream that had been brought by plane from England—a dish that goes magnificently with champagne. The champagne, of course, was typically French—and so were the costumes of the guests, some of which are sketched on these pages.

Every one wore rather formal afternoon ensembles, with long, light-coloured suède gloves and fantastic hats.... Every one, that is, except Chanel, who arrived in that superb costume sketched at the right, opposite; a white suède waistcoat with sleeves and back of ribbed navy-blue wool, a navy-blue skirt, and a navy-blue beret poised on the back of her head.

The hostess wore Lelong's memorable dress of deep corn-yellow crêpe, also sketched at the right, and Suzy's turban of draped yellow and black chiffon, with a black chiffon veil hanging down the back. Madame Chadourne had on Suzy's cherry-red chéchia, shown directly above, made of wrapped bands of satin ribbon. In fact, Suzy was well-represented; Mrs. Michael Arlen wore her draped cyclamen and cornflower-blue chiffon turban, also shown above, with a simple cornflower-blue crêpe suit. Madame Larivière had on Reboux's famous black straw poke-bonnet—you see it in the upper right-hand corner, opposite; and, directly below it, Reboux's velvet ribbon toque with ostrich feathers, worn by the Countess Celani.



Left: Faintly like a Salvation Army lassie's bonnet—this black straw poke-bonnet with two bands of scarlet piping, by Reboux, that juts out over your right eye. Madame Lari-vière wore it—with a dark dress—to The Buttery party

Far left: The decorative Count-ess Celani, in one of the smartest hats at the Faucigny-Lucinge cocktail party—Reboux's toque of velvet ribbon, fitting close to the head like a skull-cap, topped with a cluster of ostrich feathers

Right: Schiaparelli's newest pin—enamel pomegranates with a cascade of pearls. And, below it, the bracelet that Schiaparelli herself wears—shown twice; a miniature framed in gold filigree set with tiny turquoise forget-me-nots



Left: Chanel wore this white doeskin vest, with blue knitted back and sleeves, to the Faucigny-Lucinge party. A jewelled pin was thrust into her hat, and around her neck were pearls, emeralds, and rubies all twisted together

Far left: At her own cocktail party at The Buttery, the hostess, Princesse Jean-Louis de Faucigny-Lucinge, wore Suzy's yellow and black chiffon turban with a long black chiffon veil. Her dress, by Lelong, was of deep corn-yellow crêpe

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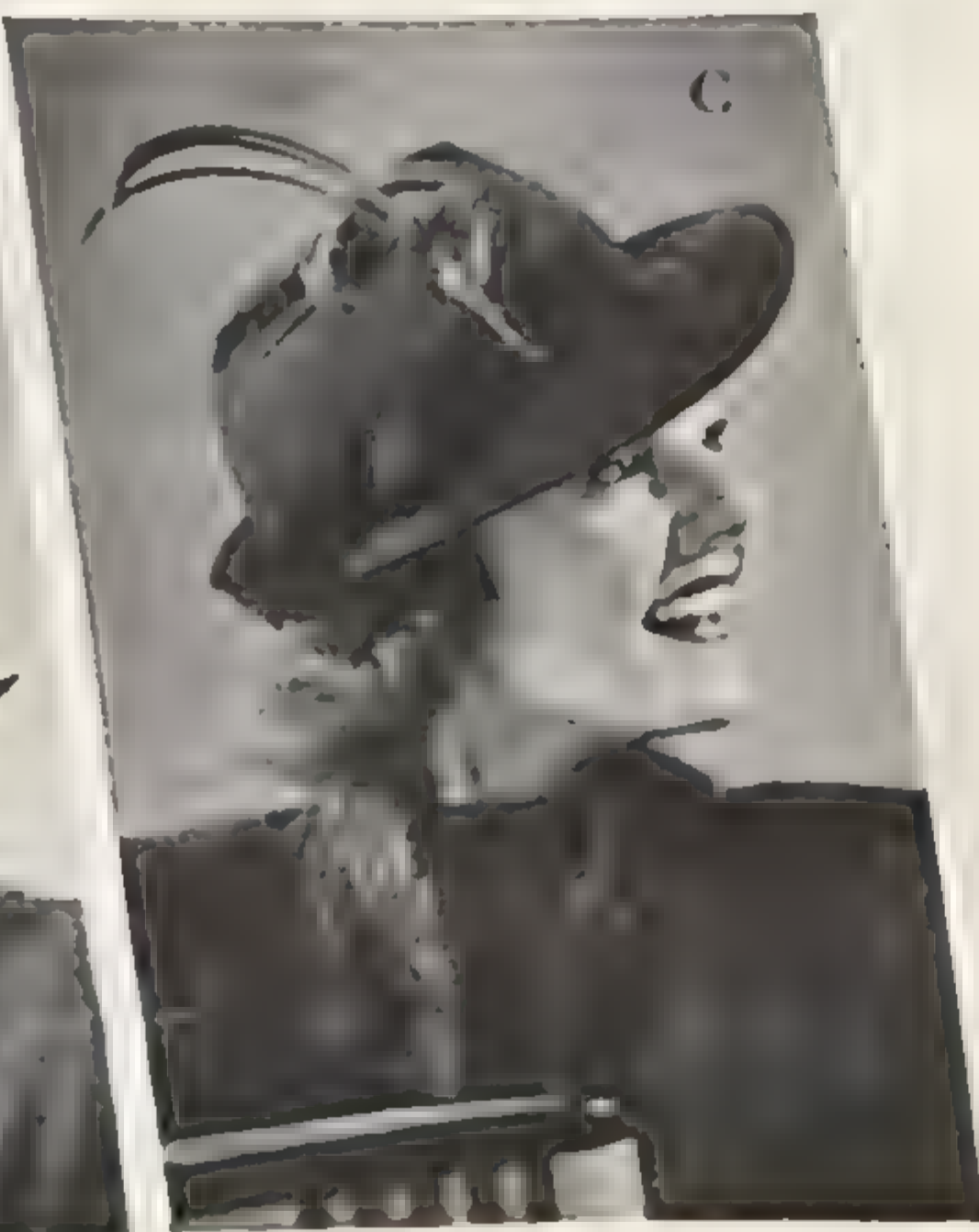
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KNOX THE HATTER

FIFTH AVENUE AT FORTIETH STREET, NEW YORK

AT LEADING STORES EVERYWHERE

THE LIDO: ADRIATIC GOLD COAST

(Continued from page 61) for the annual Venetian Carnival of Hymen and go out and raise hell in a gondola—but the Lido is no place to retrench. Part of the fun there is in spending money and in watching other people spend it. As on the rest of the Continent, there are signs all over that advise "No Tipping," but it soon becomes obvious that these are for decorative purposes only. They might just as well read: "No Tipping. April Fool!"

For a price, you can get a room at the Excelsior Palace with a balcony that looks right smack out on the Adriatic; but you are almost never in your room. You spend the entire day on the beach, watching the constant parade and trying to overhear the conversation of the people in the next *cabaña*, who, in turn, are trying to overhear yours. Since all is a medley of Italian, French, and German, this becomes at times a linguistic feat of no mean calibre. The beach stewards speak only Italian. Being quick at languages, I bought myself a little book called *Il poliglotta moderno*, which provides you with sample conversations. It was full of practical phrases for every-day use, such as:

The man whose brother died last month is a tailor.
If you go to the kitchen, bring me the bellows and the tongs, please.
Do you make your own blouses? No, but I make my own aprons.
Do you know anybody who could teach me Japanese?

I found this of inestimable value, as you can well imagine, and I should advise any one going to the Lido to obtain a copy and memorize it. The phrase which I found most useful was "*Ti piacciono le pecore?*" ("Do you like sheep?"); to which the answer given was "*Moltissimo!*" ("Very much!")

Of course, almost every one knows a few handy words in every language. (I once had a friend who could even say something in Eskimo. It sounded like *oo-mi-adjouac-tiki-poke* and meant "a great big boat with a lot of white people has just arrived"), but it is well to fortify yourself more solidly for your joust with the international set.

ON TO VENICE

If you get tired of listening and looking, you can go out the back door of the Excelsior, and there, right at the stoop, is a motor-boat that takes you over to Venice. You can ride in a gondola in and out the canals, past fabulous old houses in Utrillo colours—grey-green and burnt-brown stone—with the gondolier shouting "*Hogh!*" every time he rounds a corner. Occasionally, you see a young girl with an antique Botticelli face that carries you right back through the centuries. Momentarily, you relax, for this is ancient and timeless—this flavour of Venice. But once you are back at the Lido, all is intensely modern again.

The zenith of the entire day, from the spectator's point of view, comes not during the evening, as might be supposed, but at the daily luncheon. This is truly a sight. For here you see the entire crew assembled together at close range: the blondes and the baronesses (who sometimes merge

and become one and the same), the expensive bathing-suits and the false pearls.

Every one talks at once, in five or six different languages, and the variety of table manners is fascinating. There is a famous British beauty who has collected a beau of every available nationality to attend her at her table, and every other woman in the place would like to poison her because her skin is flawless even under the sun's search-light. Every one wonders who is the handsome tattooed man who eats alone. The wife of that Oklahoma millionaire wears a bracelet of rubies and a pale blue linen sun-suit. She doesn't want any salad because it might have bugs in it. Two pretty Italian girls have captured a couple of twin French Counts, and they are hurdling the language handicap with velocity and skill. An Italian officer who has just returned from eighteen months in Ethiopia is explaining to a Bronxville Junior Leaguer his almost uncontrollable passion for America and American literature. "Edgar Allan Poe and Hawthorne," he says. "Do you like Hawthorne? I know American poetry, too. 'Ay, tear her tattered ensign down. Long has it waved on high . . .'"

NIGHTFALL

In the evening, you dine late, around nine or ten; you dance and drink, you gamble; you inspect the newest crop of platitudes, you watch to see who is with the Russian dancer, you wonder about the French blonde who has worn a different bathing-suit every day, but the same black evening dress for three nights running. If it is August, you go to the out-of-door theatre to the International Exposition of Cinematic Art.

Last summer, it opened on August 10—although the program doggedly insisted that it was the "*10 aprile*." Italian nobility and notables came to the première; there were more sables, knee-length silver fox capes, and diamond tiaras than have ever appeared simultaneously at a New York First Night; and the dowagers kept their lorgnettes up and their tongues wagging throughout the entire picture. It was "*The King Steps Out*," and three old fluffs who sat behind me, all wearing ermine tippets, diamond dog-collars, and elaborate "transformations," kept up a spirited debate as to whether or not Grace Moore was really doing the singing. Also on the bill was a Silly Symphony, announced in the program as "*Three orphan kittens—cartoni animati di Walt Disney*." (Listed for agosto 17 was "*The man Who Could work Miracles*.")

The whole set-up at the Lido is a brilliant tangle of colour and sound. It's amusing, it's meaningless, it's fun. More than anything else, it's an escape from whatever grim realities there may be in the modern world. Here is an oasis dedicated to the tremendous importance of the unimportant. Its creatures are temporarily enchanted children who play at dress-up and who are adept at making a cult of elegant trivialities. It is a paradise for frittering à la mode, and the ballyhoo is as entertaining as the performers in the show itself.

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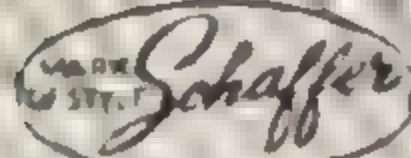
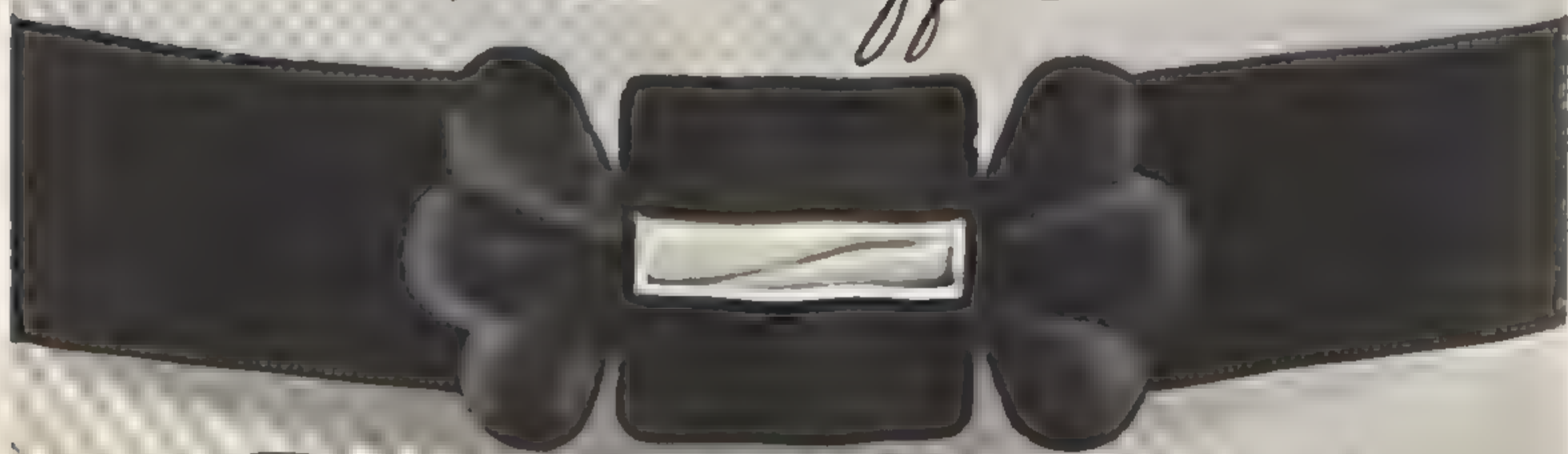
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7



8



9



10



11



12

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(1) The name and address must be legibly written or printed at the beginning or the end of every letter.

(2) Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

(3) As there is no shopping service connected with Vogue, no shopping commissions of any sort can be undertaken. However, Vogue Information Service will gladly suggest shops where direct purchases can be made.

Mrs. F. M. P.: Will you tell me whether it is correct to send out wedding invitations in one envelope only? I have always understood that two envelopes are essential, but I have recently received invitations with but one envelope.

Ans.: Until the last year or two, two envelopes were considered absolutely essential for correct wedding invitations. However, quite recently a few smart families have varied from this convention by issuing invitations in one envelope only. This new usage is quite correct, but the more conservative and more usual form is the use of two envelopes.

HIGH IDEAS FROM PARIS

(Continued from page 37) brims fairly straight and adds high conical crowns and, occasionally, chin-straps.

No autumn would be autumn without an outburst of berets. But this year you can't ignore their importance, because they are the key to the hat silhouette. They soar—sweeping up into the air at interesting and daring angles. Some, in fact, are perfect pie-pans (Schiaparelli and Descat)—which are worn at a steep toboggan-slide slant, practically obliterating your profile on one side, and framing it completely on the other.

Another new specimen of beret is the duck-bill, sponsored specifically by Agnès and Rose Valois. These berets shoot upward and forward, with the bill part making a sort of ledge over your face. Patou, Schiaparelli, and Descat have berets shaped like airplane wings, stretching out at side and front. ...All berets, whatever their form, leave the back of the head flat.

Everywhere, there's a richness of fabric: luxurious felts that have a fine, velvety look, a great deal of rich-piled velvet and smooth suède; some brocades. Red, coral, and cherry are outstanding shades, usually combined with black. That flare-up of warm red tones may be another hark-back to those maharajas and maharanees whose costumes lit up Westminster Abbey at the Coronation. And for trimming, there's nothing like real jewels: flashing clips, brooches, or even whole strings of pearls dripping over a brim.

WRITE FOR THESE BOOKLETS

You can simplify your shopping and learn more about many products advertised in Vogue by writing to the addresses listed below for these booklets. They're all free unless otherwise indicated.

Beauty

BRITISH BEAUTY LINE. Yardley's booklet, "Beauty Secrets from Bond Street," describes the refreshing preparations from this famous British line. YARDLEY AND COMPANY, DEPT. V, 620 FIFTH AVENUE, NEW YORK CITY.

ANY WOMAN CAN LOOK LOVELIER is Barbara Gould's booklet that gives treatments for four ages of beauty—teens, twenties, thirties and forties. This book also tells you how to overcome skin faults and how to apply your make-up. BARBARA GOULD, DEPT. V, 35 WEST 34 STREET, NEW YORK CITY.

THE QUEST OF THE BEAUTIFUL. A new revised booklet explains all about Elizabeth Arden's beauty treatments with directions for taking care of your skin at home. Three important steps in caring for your skin are described—cleansing, toning and soothing. Special preparations for faulty skin conditions are also described. ELIZABETH ARDEN, DEPT. V, 691 FIFTH AVENUE, NEW YORK CITY.

BEAUTY IN THE MAKING. In this booklet, Helena Rubinstein gives you her latest, most complete beauty information. She has grouped her beauty aids to meet the needs of the young girl of limited income as well as the woman of leisure. HELENA RUBINSTEIN, DEPT. V, 715 FIFTH AVENUE, NEW YORK CITY.

Household

PLANNING FOR STERLING. The International Silver Company has outlined twelve steps in the purchase of your silver—steps so planned that at each stage you will have enough pieces for some form of entertaining. Pictures of their distinguished patterns will help you select your silver. INTERNATIONAL SILVER CO., DEPT. V, WALLINGFORD, CONN.

KODAK BANTAM SPECIAL describes Eastman's new special miniature camera for black-and-white and Kodachrome pictures. This Bantam Special has a new "Ektar" lens and an excellent range finder coupled with the focusing mechanism. EASTMAN KODAK COMPANY, DEPT. V, ROCHESTER, NEW YORK.

OSHKOSH TRUNKS AND LUGGAGE is a complete little catalogue containing factual information about the Oshkosh line of trunks and hand luggage. Many illustrations make this booklet helpful in selecting your luggage. OSHKOSH TRUNKS, INC., DEPT. V, OSHKOSH, WISCONSIN.

HOW TO BE A SUCCESSFUL HOSTESS is the title of Reed & Barton's newest booklet that discusses the plans for your parties, your equipment, menus, service, with a helpful list of "Do's and Don'ts" for silver. Please send ten cents. REED & BARTON, DEPT. V, TAUNTON, MASS.

PURSUIT OF ACCURACY surveys the history of time-keeping. And you can peer (via this booklet) over the shoulders of skilled craftsmen who manufacture, inspect, and assemble the tiny parts of Hamilton watches. HAMILTON WATCH COMPANY, DEPT. 848B, LANCASTER, PA.

Wardrobe

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"UNDERNEATH IT ALL." A new Vassar-ette booklet shows the latest styles in Vassar-ette foundations that give control and comfort! VASSAR COMPANY, DEPT. V, 2545 DIVERSEY AVE., CHICAGO, ILL.

HOW TO DISCOVER YOUR CHARM—"Charm—the Smart Point of View"—is Margery Wilson's booklet that teaches you how to discover and express your innate charm. Her course in charm is described. MARGERY WILSON, DEPT. V, 1145 FIFTH AVENUE, NEW YORK CITY.

LAUNDERING DIRECTIONS—a series of Ivory Flakes folders give authentic directions for washing silks and synthetics, foundations, lingerie, gloves, and stockings. PROCTER AND GAMBLE CO., DEPT. V, CINCINNATI, OHIO.

JUST BETWEEN OURSELVES is Berkshire's new booklet that gives you suggestions on the care and treatment of your sheer silk stockings. It tells you how to put them on, how to wash them and emphasizes the importance of choosing the correct stocking for the occasion. BERKSHIRE KNITTING MILLS, DEPT. V, READING, PENNSYLVANIA.

Travel

TRAVEL IN SOUTH AFRICA is a general booklet on travel in South Africa with sample tours and itineraries to help you plan your trip. There are many beautiful illustrations of this fascinating country. SOUTH AFRICAN RAILWAYS AND HARBOURS, DEPT. V, 250 PARK AVENUE, NEW YORK CITY.

HOW TO SEE THE WHOLE PACIFIC COAST is the title of Southern Pacific's illustrated booklet that outlines four routes you may take to see the Pacific Coast. This booklet explains their round-trip plan whereby you may go on one route and return on a different route. SOUTHERN PACIFIC COMPANY, DEPT. HT, 65 MARKET STREET, SAN FRANCISCO, CALIFORNIA.

CABIN CLASS STATEROOMS ON THE WASHINGTON AND MANHATTAN is the United States Line's booklet that pictures the rooms and apartments on these luxurious American liners. A rate sheet with a schedule of sailings will also be sent to you. A few facts about the Washington and Manhattan are included—their size, pools and gymnasiums, and public rooms. UNITED STATES LINE, DEPT. V, 1 BROADWAY, NEW YORK CITY.

INDIA AND BURMA gives information a visitor to India will require before he starts on his journey and when he arrives in India. Outlines of tours from one to four weeks with rates for each are included for your convenience. INDIAN STATE RAILWAYS, DEPT. V, 38 EAST 57 STREET, NEW YORK CITY.

COLLECTIVE BARGAINING IN ART

(Continued from page 64) to-day. Furthermore, most of the Millets—the "Angelus," for example—have begun, probably because of Millet's use of bitumen, to grow dark.

There is another danger. Artists (particularly the French), in their lifetime, usually paint in two, three, or four separate manners. Picasso has painted in as many as eight. The current manner of a painter, though it may at the time be very much in vogue, is often supplanted in public favour by his later, or even his earlier, manner. For forty years, the entire world—including Mr. Vanderbilt—liked, inordinately, Corot's feathery trees, silvery glades, and fairylike nymphs. To-day, the Corots in greatest demand are his figure pieces, painted when he was a young man in Italy. His nymphs, glades, and feathery trees are no longer in the high mode of collecting. The pictures painted by Van Gogh in his period at Arles (intense colour against a vibrating light) now fetch fabulous prices, while his earlier and darker canvases—painted a good deal under the influence of Mauve—are hardly in demand at all. Similarly, Segonzac's early and darker pictures realize half the prices fetched by those in his later and more resonant palette. Gauguin's early pictures, painted in France, are really difficult to dispose of!

TIME VALUES

Again, certain modern painters, whatever their manners, have a way of going entirely out of fashion, only to come back into favour again—Lautrec, Marie Laurencin, and Matisse, for instance. Bouguereau, another example, is beginning once more to be acquired. Only last year, Chester Dale bought four large and really beautiful canvases by him. The same point may be made about some of the old masters. Greco has been dead for three hundred years, but, forty years ago, Zuloaga, the Spanish painter, bought many of his Grecos for a little less than \$1,000 each. To-day, Greco is considered the old master par excellence, and his pictures are bringing fantastic prices in every country. Indeed, he and Picasso have been spoken of as the two greatest "modern" masters. Franz Hals has been dead for two hundred and seventy years, and yet, sixty years ago, his finest canvases, including the "Laughing Cavalier," were fetching as little as \$500. But, twenty years ago, Otto H. Kahn was glad to pay \$500,000 for one of his portraits. The same is true of Vermeer, who has been dead for two hundred and sixty years. Sixty years ago, he was deemed not only an obscure personality, but a more or less negligible painter, but, three years ago, Mr. Mellon paid more than \$250,000 for one of his very small portrait heads—a canvas actually smaller than the page on which this article is printed.

It is usually more exciting to buy pictures by living artists than to save up for a painting by an accredited master. There are various reasons for this. The moderns will be more within your means. Their values often rise unexpectedly. You can exercise, in their selection, your personal and peculiar tastes. They are sure to be genuine. The number of canvases from which to make your selection will be much

greater. You can buy twenty good modern pictures for the cost of a reasonably good canvas by a Dutch or Italian master. Finally, the moderns reflect your own day and spirit, whereas the pictures of a bygone time have a way of suggesting history, even archæology.

WHAT THEY CHOOSE

A great many collectors—Mrs. Harry Payne Whitney, in particular—prefer buying the works of the better-known American painters—like Stern, Hopper, Marin, Speicher, Lawson, Glackens, Georgia O'Keeffe, Karfiol, Kent, Dickinson, Sheeler, Burchfield, Demuth, Kane, Eilshemius, et cetera. Naturally, similar collections of contemporary Americans are made by the larger American art museums.

Contrariwise, there are many notable collectors—Chester Dale, Dr. Albert C. Barnes, Stephen C. Clark, Conger Goodyear, Marie Harriman, Duncan Phillips, Samuel Lewisohn, John T. Spaulding—who prefer to cast in their lot with such moderns in the French school as Picasso, Segonzac, Rouault, Derain, Dufy, Matisse, Bonnard, Vuillard, Pascin, Braque, Soutine, Modigliani, Marie Laurencin.

In collecting the works of contemporary painters, whether American or French, anything like clairvoyance is difficult to achieve. For one thing, a truly great painter seems never to be recognized until he reaches the age of fifty. Indeed, some of the most renowned French moderns had, even at the time of their death, remained wholly unrecognized—Cézanne, Seurat, Van Gogh, Modigliani, and Rousseau.

Picasso is the best known and most gifted of living painters, and yet, in the first Picasso show in America (1911), held for three weeks at the Stieglitz Gallery in New York, the sales amounted only to \$12. Three years ago, Picasso refused an offer of \$24,000, from an American collector, for a painting by him of a little boy in fancy dress, but, twenty-five years ago, he was glad to give Gertrude Stein an occasional canvas in return for two or three good dinners, a friendly shake of the hand, and a quite inconsiderable cheque. When Degas was young, he sold a canvas of his to a French dealer for five hundred francs. Before he died, he saw the same picture sold at auction for eight hundred thousand francs. When Renoir asked him how he felt about the sale, he said, "Like the racehorse when he sees the jockey getting all the money."

In the case, too, of the American artists, their "success" stories often have the same dénouement. No one bought the sincere and beautiful paintings of Thomas Eakins or those of John Kane (the latest example of the forgotten man in American art) until they were dead. Ryder sold his "Temple of the Mind"—now in the Buffalo Museum—for \$500. Later, John Gellatly offered, unsuccessfully, \$25,000 for the same canvas. When Winslow Homer, as a painter in his thirties, closed his exhibition in Boston, only two of the canvases had been sold, both to a mysterious and anonymous buyer. Some years later, Homer discovered that the buyer had, in reality, been his brother.

It is a little wiser not to buy the works of (Continued on page 106)

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RY-KRISP
WHOLE
RYE WAFERS

COLLECTIVE BARGAINING IN ART

(Continued from page 105) those artists—Seurat was a brilliant exception—who paint in one manner only; in one scheme of colour, with one æsthetic objective in mind. In such cases, the suggestion of a stencil becomes a little too strong in the public mind. The cases of Henner, Cazin, Vibert, and Diaz in France; and those of Murphy, Dewing, Bruce Crane, Dearth, and Davies, in America, come instantly to mind.

As a rule, there is danger in collecting too many nudes, however admirable they may be as works of art, for the reason that they are usually more difficult to dispose of, in case of exchanges or re-sales. It was because of the public prejudice against nudes that Manet's career was, for more than five years, so seriously interfered with. The prejudice against him grew from the fact that he had painted what we now recognize as two of the most important nudes in modern art—the "Olympia," in the Louvre, and the "Déjeuner sur l'Herbe," in the Tate Gallery.

For some inscrutable reason, paintings by women usually prove questionable investments. The exceptions to the rule, in France, are Berthe Morisot and Marie Laurencin; in America, Mary Cassatt and Georgia O'Keeffe.

FASHION PORTRAITS

Be a little wary of investing your money in fashionable portraits. The successful American man of affairs, as well as the average American woman of position and means, has a quite unreasonable fear of collecting modern pictures, however secure the position of the painters who created them. And yet, extraordinary as it may seem, the same people will unhesitatingly order a portrait, for a preposterous price, from a fashionable portrait-painter—usually a foreigner—so long as he happens to be fancied in the *beau monde* of Paris or London. Even in the case of John Sargent, the critics to-day—following Roger Fry—are beginning seriously to question whether his portraits (save perhaps the Wertheimer group in London) are of any æsthetic significance at all.

Try, if possible, in buying your paintings, to profit from the advice of an artist whose taste and æsthetic flair are unquestioned. Remember that, with few exceptions, the great picture collections, both here and in Europe, were assembled with an artist-connoisseur hovering, as a consultant, somewhere in the background. Arthur B. Davies, for example, played an important part in forming the collection of Lizzie Bliss. It was W. J. Glackens who first introduced Dr. Barnes to Renoir. Without Mary Cassatt, the Havemeyer collection, now in the Metropolitan, could hardly have been assembled.

Failing an artist of intuition to guide you, be ready to trust the advice of one of the better-known dealers, either in New York or Paris, as most of them are men of integrity, judgment, and taste; witness the magnificent private collections of such Parisian dealers as the late Paul Durand-Ruel (who discovered Corot and Millet), of the late Paul Guillaume, of Paul Rosenberg, of Bernheim Jeune, of Bignou,

of Joseph Hessel, and of Ambroise Vollard (Cézanne, Renoir, Rouault, et cetera).

Do not mistrust too much, in a painting, what the general public calls "distortion," particularly if you notice it in the work of such masters as Matisse, Rouault, Dufy, Pascin, Soutine, Segonzac, Picasso, or Modigliani (concerning Modigliani, there is a short article on page 90 of this magazine). These men are all consummate draftsmen. Any of them can draw very much as the Florentines drew, or the French romantic painters—Boucher, Watteau, and Fragonard—drew. The moderns that I have named are as skilled, in their way, in drawing a leg, a thigh, a drapery, or a nose, as Michelangelo.

EXACT REPRESENTATION

It is only that the "camera" school of painting and drawing, which was in high favour during the middle and end of the nineteenth century (with its passion for exact representation and its insistence on complete anatomical detail), became a little banal for us because of the revelations following upon the wide-spread adoption of the camera at the beginning of the present century. It was then that Picasso and the young French masters began (with Cézanne, El Greco, and African sculptors a good deal in their minds as examples) to develop a method of graphic expression more suited to the age in which we live; a lessening interest in exactitude, and a greater insistence on spirit, flavour, and rhythm, as well as a considerably more exciting and personal line. To draw a leg like Michelangelo is no more difficult a matter than to draw a leg like Picasso or Segonzac. Indeed, if Michelangelo were alive to-day he would probably draw very much as the modern French masters do. Remember that nothing is simpler, in art, than camera-like representation; witness the thousands of bad painters and sculptors who every year master it so easily.

Do not let the importance of an artist's subject-matter deceive you as to the æsthetic value of the picture itself. Portraits of Madonnas, Kings, Popes, and Doges are often, when viewed as art, extremely unimportant paintings. Degas, Cézanne, Renoir, Pascin, Lautrec, Dufy, Picasso, Manet, and Rouault are great painters, despite the entire unimportance of their subjects—ballet-girls, circus riders, strolling players, jockeys, a few apples, a music-hall soubrette, a servant, a poor child, a clown. But all of these subjects take on an extraordinary importance when such masters have once apprehended their inner spirit and beauty. It is easy to think of portraitists like Velásquez and Van Dyck as important painters, since their sitters were usually Kings, Cardinals, Popes, Queens, or Courtiers. But we can ask ourselves if their importance would be diminished had they painted, only, the types that fell to the lot of Cézanne, Manet, Degas, and Lautrec.

Do not be afraid to make mistakes! Remember that the Luxembourg accepted all of Caillebotte's collection except his magnificent group of Cézannes, which, they announced, were "paintings of a second order."

MUTINY BELOW STAIRS!



IRATE CHEF: "The dinner's ruined. Why don't they come to table?"

GROUSING BUTLER: "Master's to blame. Held things up mixing cocktails."



IRATE CHEF: "I quit. I'm going back to work for quality folks who serve Heublein's CLUB COCKTAILS that come ready-mixed in the bottle."

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Family Portrait

MR. BIRNBAUM, who draws funny pictures for bright magazines like *The New Yorker* and *Stage*, painted this picture.

It's a portrait of a family in this enlightened year of our Lord, 1937.

In the front row are Papa and Mama, in their Gas-Masks for Grown-ups. Back of them is son Jimmy, in the latest Youth's Model Gas-Mask. Then there are little Sally and Tommy in their Gas-Masks for Tots. And finally, Buster, in the special Gas-Mask that man, in his great humanity, recently designed for dogs.

Funny picture, isn't it? Only Mr. Birnbaum did it in deadly seriousness. And he's right.

What could be more serious than the fact that the ordinary citizens of one civilized country have to protect themselves from poison gas with which the ordinary citizens of another country will try to kill them? What could be more depressing than the necessity of digging up the green lawns of modest little homes to make gas-proof holes for women and children to crawl into! What could be more alarming than the realization that these things actually are happening in Eu-

rope today. And if we think we're safely removed from it all we're crazy!

Maybe war can be stopped; maybe it can't. Maybe if it does come, we can stay out; maybe we can't. But this much is certain: it *could* be stopped if enough decent citizens reared up on their hind legs and said, "*We won't have war!*"

We think it's worth trying. Are you with us?

Write to World Peaceways, Inc. . . . 103 Park Avenue . . . New York City.

Mrs. Barclay Warburton Jr. Plays an exciting game of tennis



TENNIS—As a sportswoman, young Mrs. Warburton ranks high in her social set. Excels in swimming, golf, polo. Plays a man's game of tennis—hard-driving, strategic. Her appearance on the court draws a gallery, whether she is playing at Palm Beach or in Southampton. As for smoking, "All I want to smoke is Camels," Mrs. Warburton says. "Camels are so mild, they never get on my nerves!"



WHAT TO WEAR—Mrs. Warburton (foreground above) looks charmingly cool in white sharkskin, after a hard game of tennis. The pleated shorts—the new longer type—are preferred by this unerring stylist. "It's like a woman to enjoy costlier things," says Mrs. Warburton. "So, naturally, I smoke costlier tobaccos. After tennis, for instance, what's nicer than smoking Camels! Smoking Camels perks up my energy... gives me the grandest lift!"



TEA—In her position, Mrs. Barclay Warburton, Jr. is obliged to entertain frequently. Sometimes at "Sandblown," her Southampton place. Often at "Saracen Farm," the family estate near Philadelphia. Whether Mrs. Warburton gives an elaborate dinner, or simply enjoys tea with a few friends, she always has Camels within reach. "An appetizing dish," she remarks, "has a much fuller flavor when a Camel keeps it company. And there's no denying that smoking Camels at mealtime helps digestion!" As you smoke Camels, the flow of digestive fluids is increased. *Alkaline* digestive fluids that mean so much to mealtime enjoyment!

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